Just CrossStitch®

Bonus Christmas Alphabet
See back cover for details.

THE PREMIER CROSS-STITCH MAGAZINE
DECEMBER 1999

NEW
Teresa Wentzler's *Nativity*

Learn About Beads

Exclusive Design from Cecilia Turner

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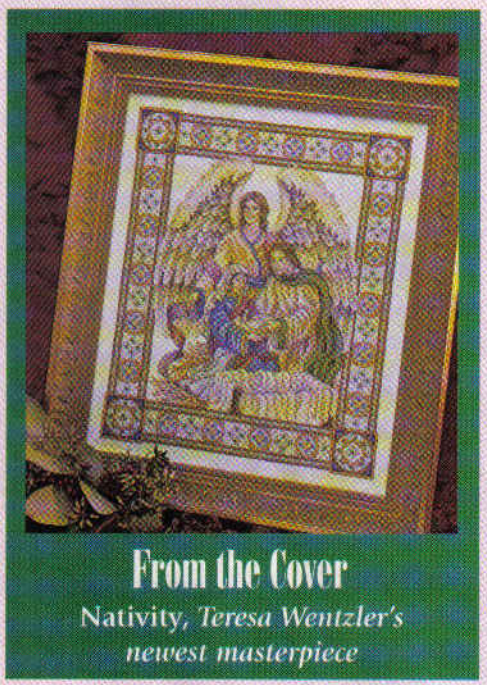

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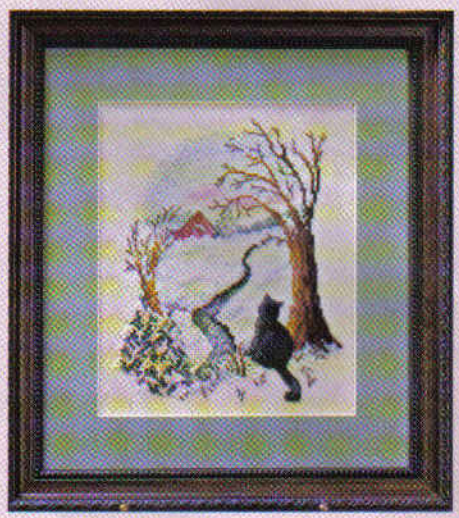

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One Stitch Ahead

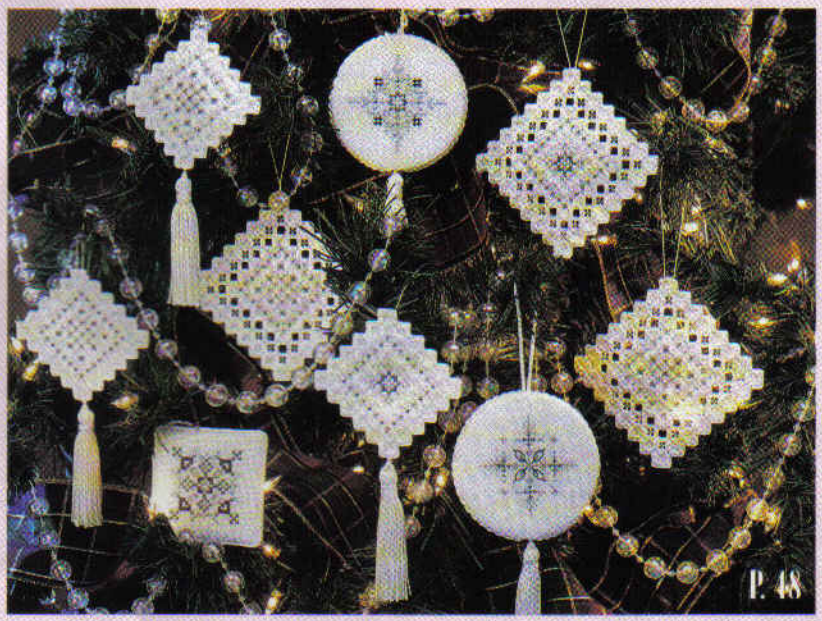
With the holidays just around the corner, we couldn't resist packing this issue full of wonderful projects—some quick and easy for this year and some to work on in the year 2000. We have also tucked an exclusive, "bonus" *Christmas Alphabet* chart by Angela Pullen in the center. These extra four pages of *Just CrossStitch* are our little gift to you for being a loyal reader and to wish you a merry Christmas. We know that you will find a wide array of uses for these cute letters beyond what we have depicted on the back cover. Our circulation director, Deanna Andrepont, is planning on making an initial ornament for each member of her family—what a great idea!

In addition to many wonderful framed designs, such as Teresa Wentzler's stunning *Nativity* (shown on the cover and on page 14), we have included some great wearables for the holidays. Who doesn't enjoy donning a festive piece of clothing for Christmas celebrations? Donna Vermillion Giampa has outdone herself by creating some fantastic designs for pre-finished (that means no sewing required!) garments. She even designed coordinating blouse plackets for mothers and daughters that my little girl, Emma, and I are modeling on page 22.

I hope that with all the flurry of activity and stitching this season you will still take time to spend with your family and other loved ones. With each passing year, especially since I have two children, I tend not to remember the gifts received or given as much as I remember the smiles on people's faces, the conversations had, the hugs and kisses exchanged, the Christmas carols sung, and the Scripture read. May your holidays be treasured for a lifetime!

Lorna Reeves

For to us a child is born, to us a son is given, and the government will be on his shoulders. And he will be called Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace.
Isaiah 9:6 (NIV)



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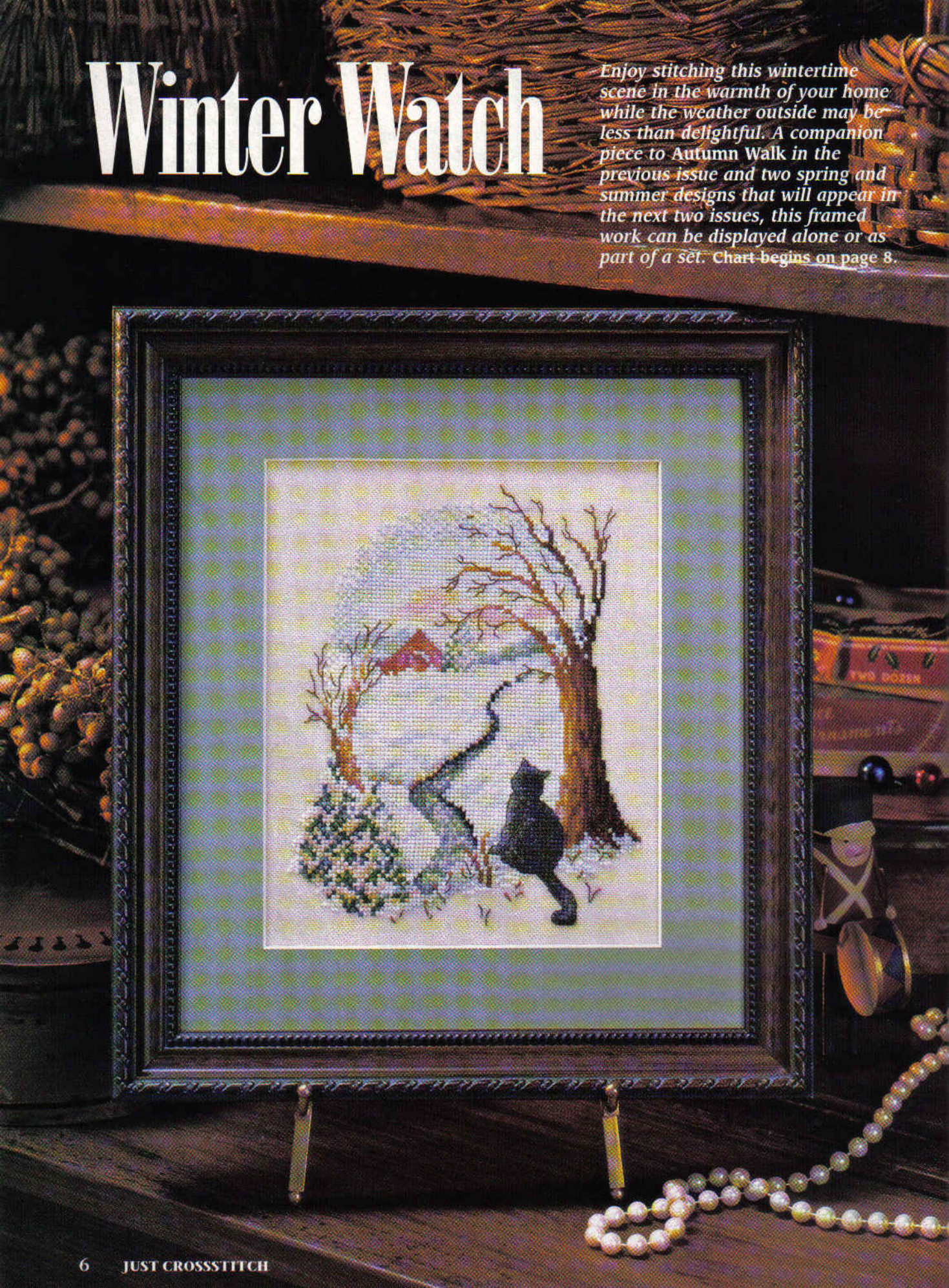
Winter Watch

Enjoy stitching this wintertime scene in the warmth of your home while the weather outside may be less than delightful. A companion piece to Autumn Walk *in the previous issue and two spring and summer designs that will appear in the next two issues, this framed work can be displayed alone or as part of a set.* Chart begins on page 8.



WINTER WATCH

Designed by Pamela Kellogg for Zweigart®

Materials:

- 13" x 12" (33cm x 30cm) piece 32-count cream Belfast® linen from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 26 tapestry needle
- Professionally framed**

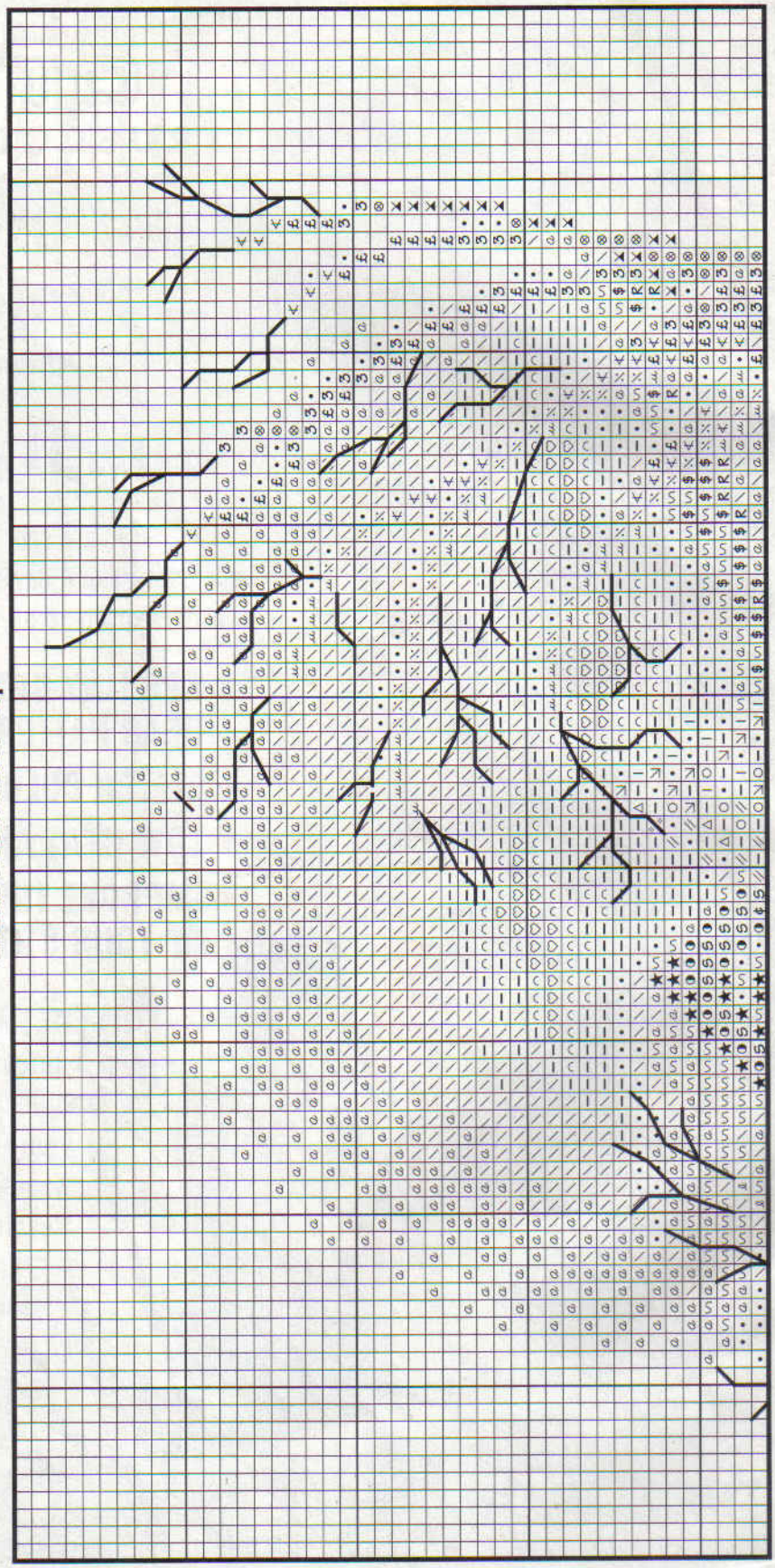
*Refer to color code.

**See "Where to Find It" on page 47.

	DMC	Anchor®	
.	blanc	2	white
*	317	400	pewter gray
X	318	235	steel gray, lt.
●	413	236	pewter gray, dk.
Z	414	235	steel gray, dk.
£	433	358	brown, med.
<	434	310	brown, lt.
※	435	365	brown, vy. lt.
u	436	363	tan
●	500	683	blue-green, vy. dk.
+	501	878	blue-green, dk.
//	502	877	blue-green
△	503	876	blue-green, med.
|	504	206	blue-green, lt.
–	712	926	cream
l	738	361	tan, vy. lt.
○	739	366	tan, ul. lt.
S	760	1022	salmon
¢	761	1021	salmon, lt.
a	775	128	baby blue, lt.
3	801	359	coffee, dk.
⊗	898	380	coffee brown, vy. dk.
◆	924	851	gray-green, vy. dk.
R	926	850	gray-green, dk.
$	927	849	gray-green, med.
S	928	274	gray-green, lt.
x	938	381	coffee, ul. dk.
◠	948	1011	peach flesh, vy. lt.
★	3328	1024	salmon, med. dk.
♥	3371	382	black-brown
◑	3712	1023	salmon, med.
♡	3713	1020	salmon, vy. lt.
\	3756	1015	baby blue, ul. vy. lt.
✖	3768	779	gray-green, dk.
■	3799	236	pewter gray, vy. dk.
↘	3813	875	blue-green, lt.

Stitch count: 105H x 86W
Design size: 6⅝" x 5⅜" (17cm x 14cm)

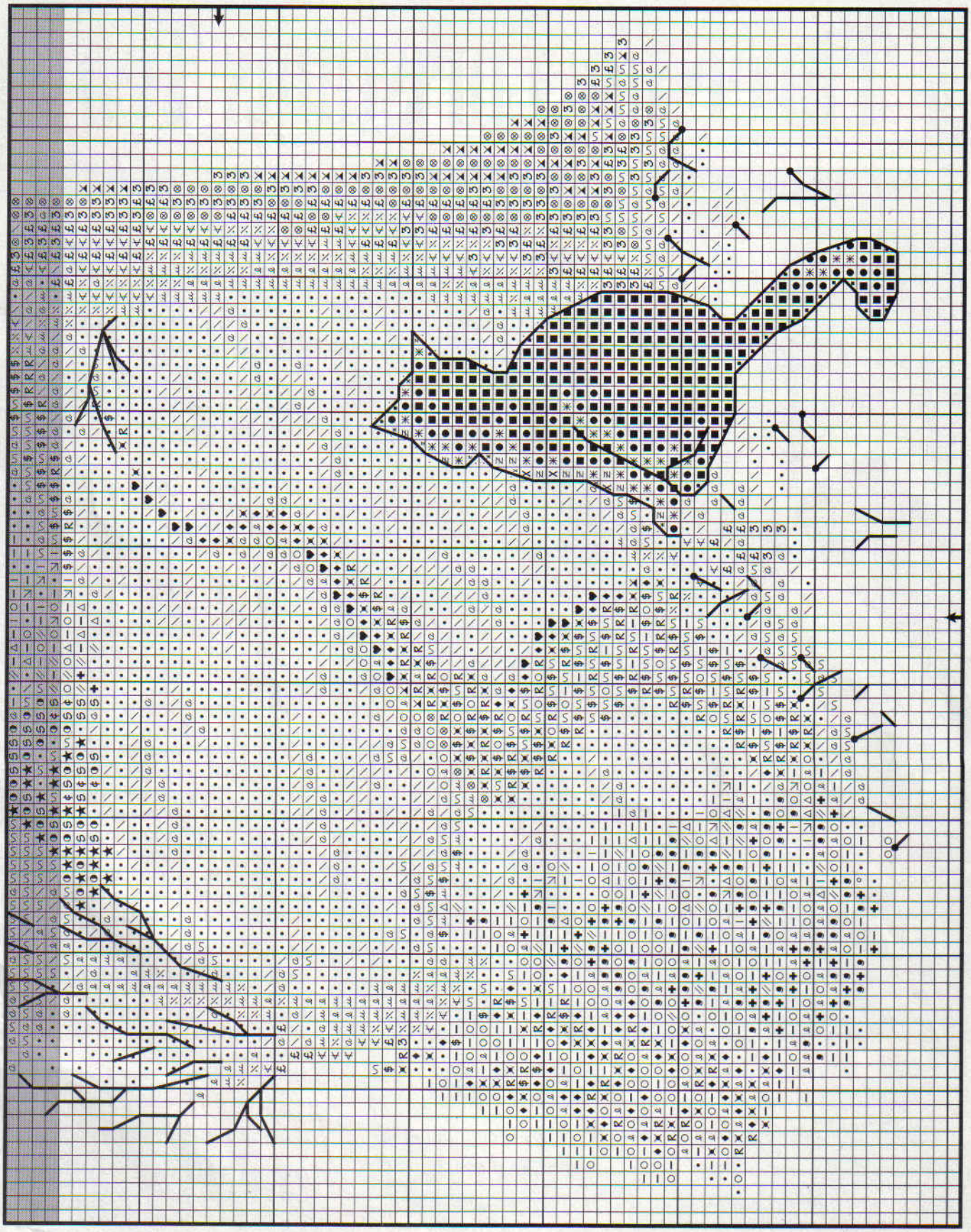
Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss. Work French knot where • appears at intersecting grid lines, using two strands 3328/1024 and wrapping floss around needle once.



Winter Watch Chart–Top

Backstitch instructions:

3799	236	cat
801	359	tree branches
898	380	remainder of backstitch



Shaded portion indicates overlap from previous page.

Three for Christmas Tea

Nothing soothes the harried shopper like a cup of hot tea. Take a break from the rush of the holiday season and stitch this beautiful trio of teacups—reminders that the yuletide is more meaningful when enjoyed in a contemplative and personal way. And although the three designs were themed with Christmas in mind, they have enough character to be displayed year-round.

Charts begin on page 12.

MISTLETOE TEACUP

Designed by Angela Pullen

Materials:

- 10" x 10" (25cm x 25cm) piece 28-count antique white Monaco from Charles Craft, Inc.
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally framed**

**Refer to color code.*
***See "Where to Find It" on page 47.*

	DMC	Anchor®	
X	322	978	navy, vy. lt.
✳	312	979	navy, lt.
●	311	148	navy, med.
○	347	1025	salmon, dk.
Z	304	19	red, med.
▲	304	19	red, med.
	814	45	garnet, dk.
■	814	45	garnet, dk.
∩	648	900	beaver gray, lt.
/	3072	397	beaver gray, vy. lt.
.	blanc	2	white
⧗	729	890	old gold, med.
W	676	891	old gold, lt.
	729	890	old gold, med.
☆	676	891	old gold, lt.
+	677	361	old gold, vy. lt.
–	3348	264	yellow-green, lt.
◊	3347	266	yellow-green, med.
£	3346	267	hunter
⊗	3345	268	hunter, dk.
bs	647	1040	beaver gray, med.
bs	890	218	pistachio, ul. dk.

Stitch count: 37H x 59W
Design size: 2⅔" x 4¼" (7cm x 11cm)

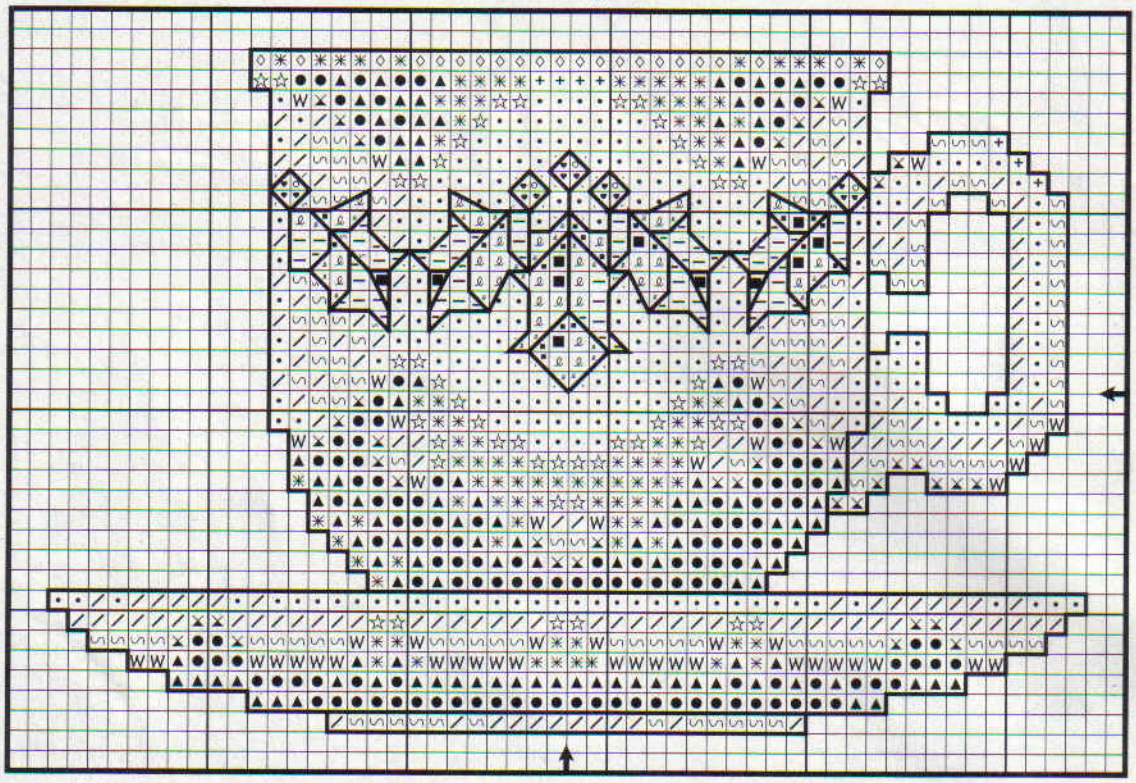
Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each. Backstitch using one strand of floss.

Backstitch (bs) instructions:

814	45	bow
890	218	leaves
647	1040	handle of cup and bottom of saucer
311	148	remainder of backstitch

Stitched by Sandy Hedrick
(Chart is on page 13.)

Holly Teacup Chart



HOLLY TEACUP

Designed by Angela Pullen

Materials:

- 10" x 10" (25cm x 25cm) piece 28-count antique white Monaco from Charles Craft, Inc.
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally framed**

*Refer to color code.
**See "Where to Find It" on page 47.

	DMC	Anchor®	
○	347	1025	salmon, dk.
♥	304	19	red, med.
∽	648	900	beaver gray, lt.
/	3072	397	beaver gray, vy. lt.
·	blanc	2	white
⧗	729	890	old gold, med.
W[	676	891	old gold, lt.
	729	890	old gold, med.
☆	676	891	old gold, lt.
+	677	361	old gold, vy. lt.
–	3348	264	yellow-green, lt.
ℓ	367	216	pistachio, dk.
■	890	218	pistachio, ul. dk.
◊	3747	120	blue-violet, vy. lt.
*[	3747	120	blue-violet, vy. lt.
	794	175	cornflower, lt.
▲	794	175	cornflower, lt.
●	793	176	cornflower, med.
bs	647	1040	beaver gray, med.
bs	814	45	garnet, dk.

Stitch count: 34H x 52W
Design size: 2½" x 3¾" (6cm x 10cm)

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each. Backstitch using one strand of floss.

Backstitch (bs) instructions:

814	45	berries
890	218	leaves
793	176	blue edges of cup and saucer
647	1040	remainder of backstitch

Stitched by Debbie Carlisle

MAGNOLIA TEACUP

Designed by Angela Pullen

Materials:

- 10" x 10" (25cm x 25cm) piece 28-count antique white Monaco from Charles Craft, Inc.
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally framed**

*Refer to color code.
**See "Where to Find It" on page 47.

	DMC	Anchor®	
○	3823	386	yellow, ul. pl.
X	745	300	yellow, lt. pl.
⧗	729	890	old gold, med.
W[	676	891	old gold, lt.
	729	890	old gold, med.
☆	676	891	old gold, lt.
+	677	361	old gold, vy. lt.
◊	320	215	pistachio, med.
ℓ	367	216	pistachio, dk.
▲	319	1044	pistachio, vy. dk.
■	890	218	pistachio, ul. dk.
*	351	10	coral
v	352	9	coral, lt.
a	504	206	blue-green, vy. lt.
⅁	3813	875	blue-green, lt.
●	503	876	blue-green, med.
∽	648	900	beaver gray, lt.
/	3072	397	beaver gray, vy. lt.
·	blanc	2	white
bs	647	1040	beaver gray, med.

Stitch count: 30H x 50W
Design size: 2¼" x 3⅜" (6cm x 9cm)

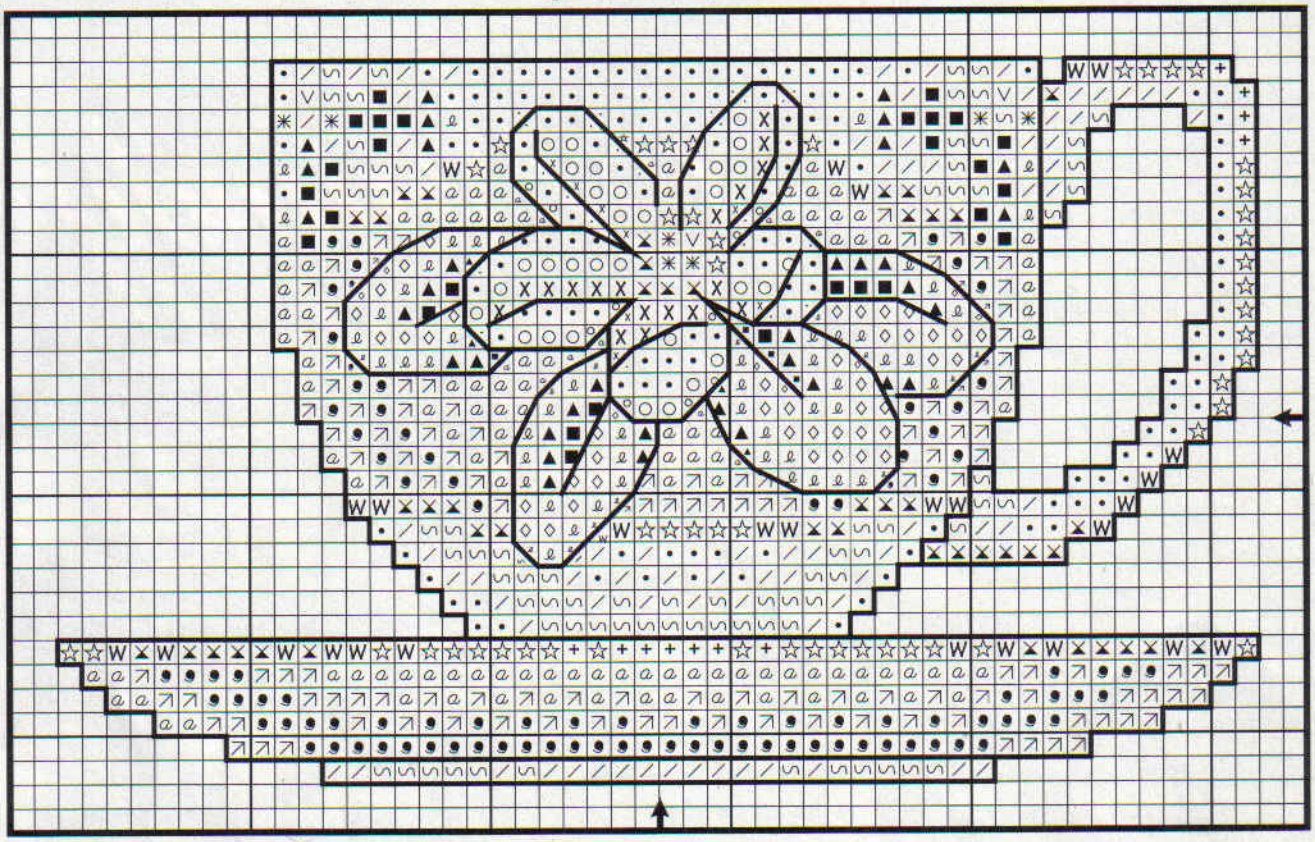
Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each. Backstitch using one strand of floss.

Backstitch (bs) instructions:

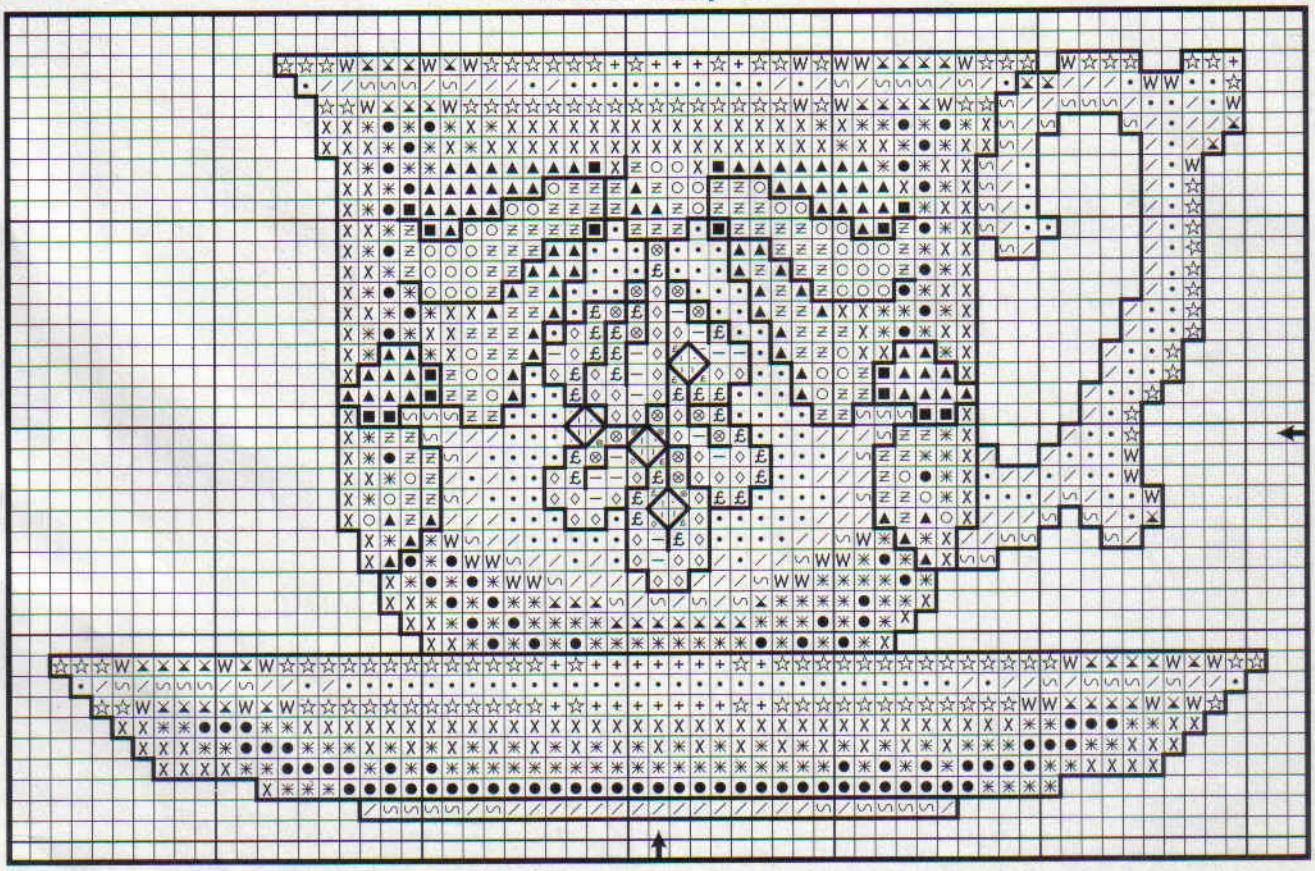
890	218	green leaves
503	876	blue-green edges of cup and saucer
647	1040	remainder of backstitch

Stitched by Debbie Kendrick

Magnolia Teacup Chart



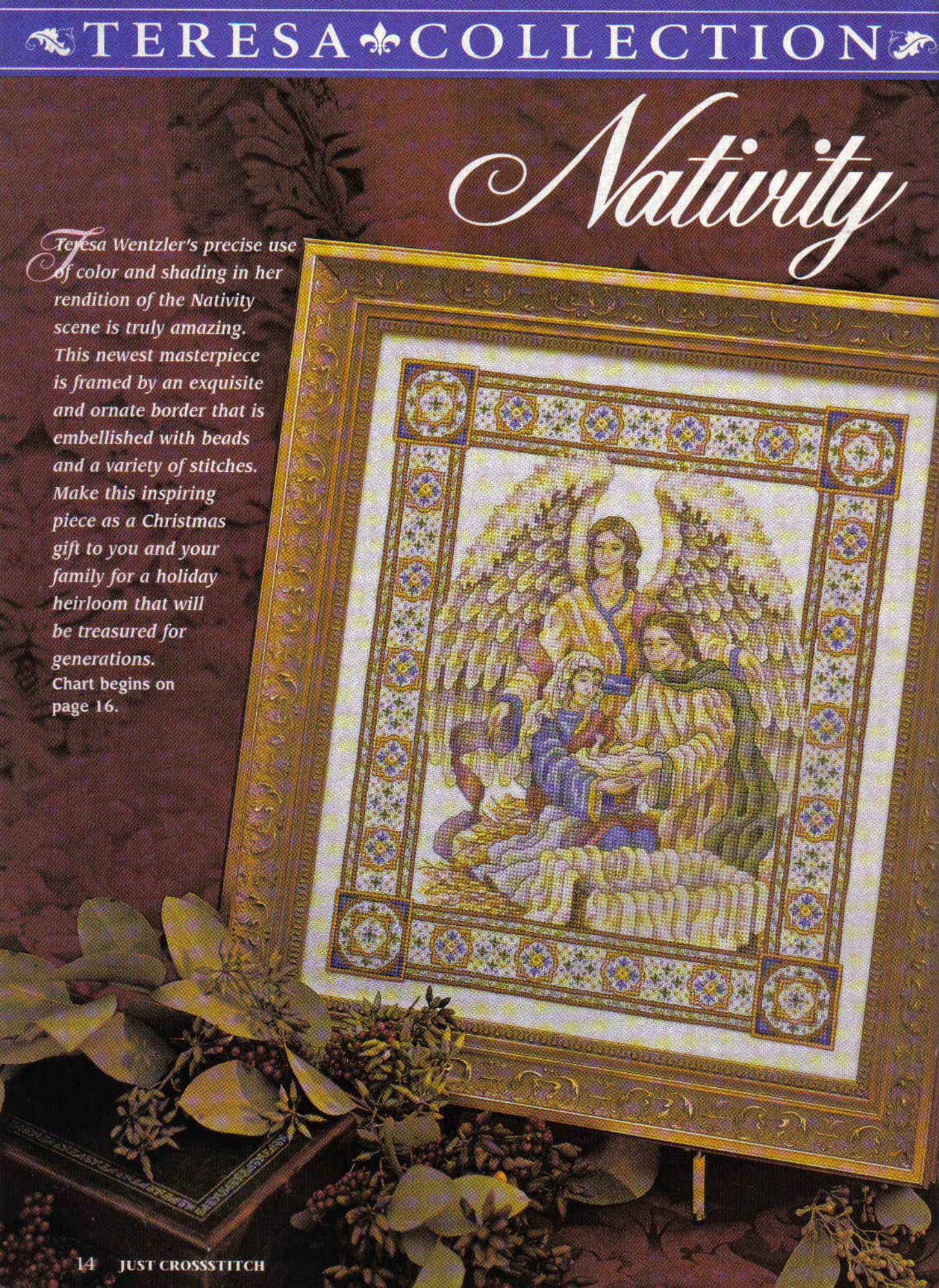
Mistletoe Teacup Chart



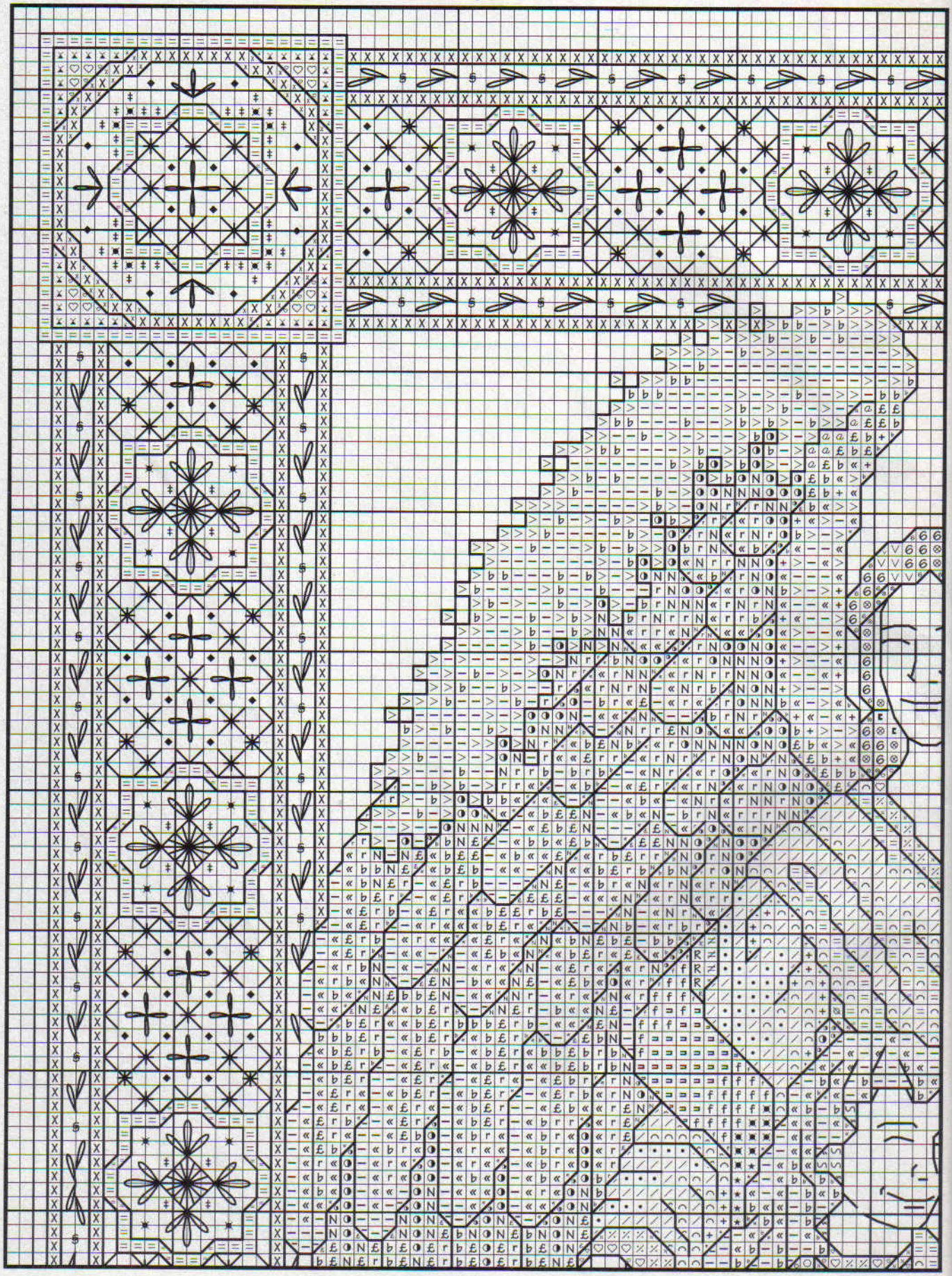
Nativity

Teresa Wentzler's precise use of color and shading in her rendition of the Nativity scene is truly amazing. This newest masterpiece is framed by an exquisite and ornate border that is embellished with beads and a variety of stitches. Make this inspiring piece as a Christmas gift to you and your family for a holiday heirloom that will be treasured for generations.

Chart begins on page 16.



Nativity Chart



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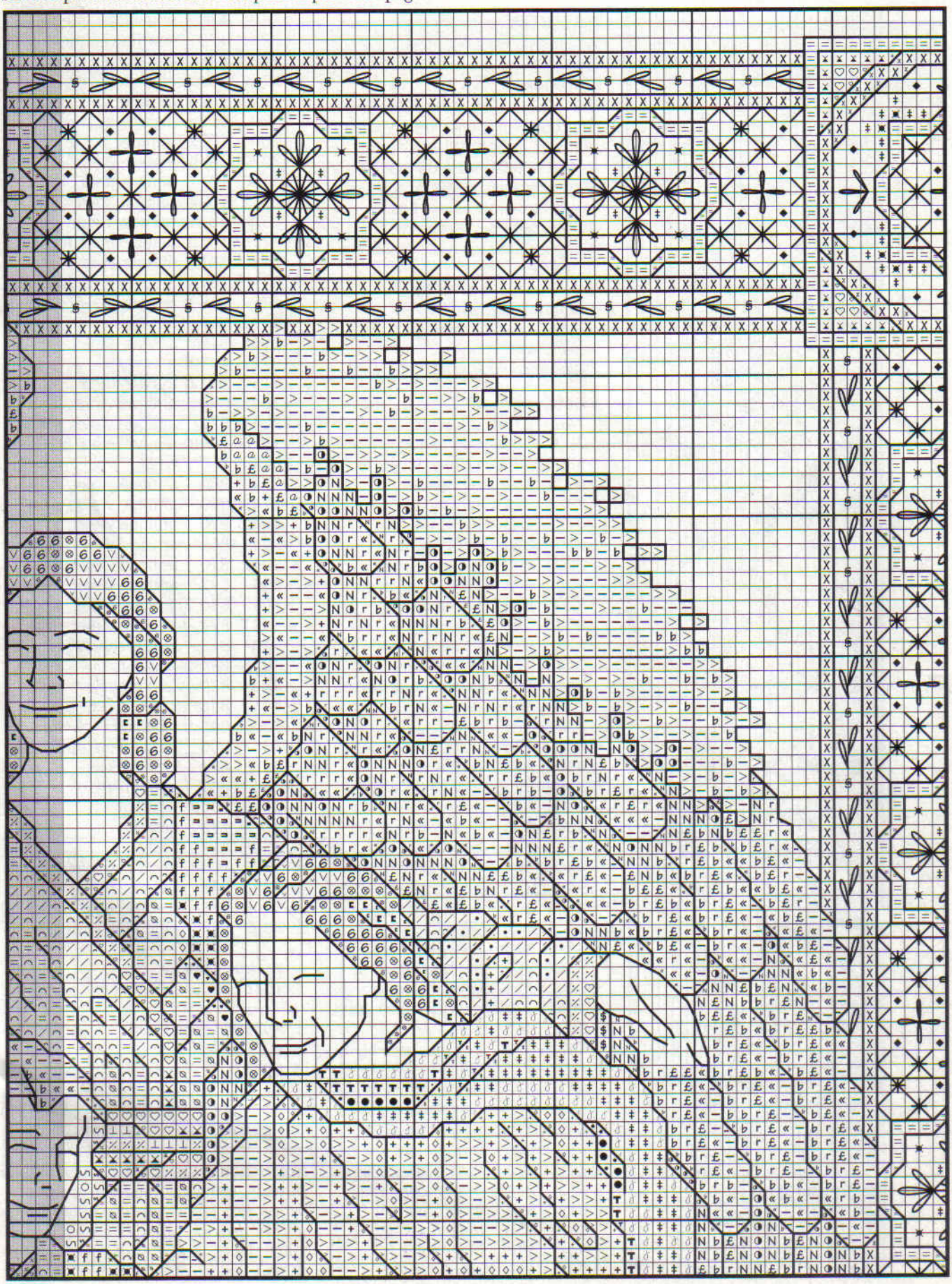

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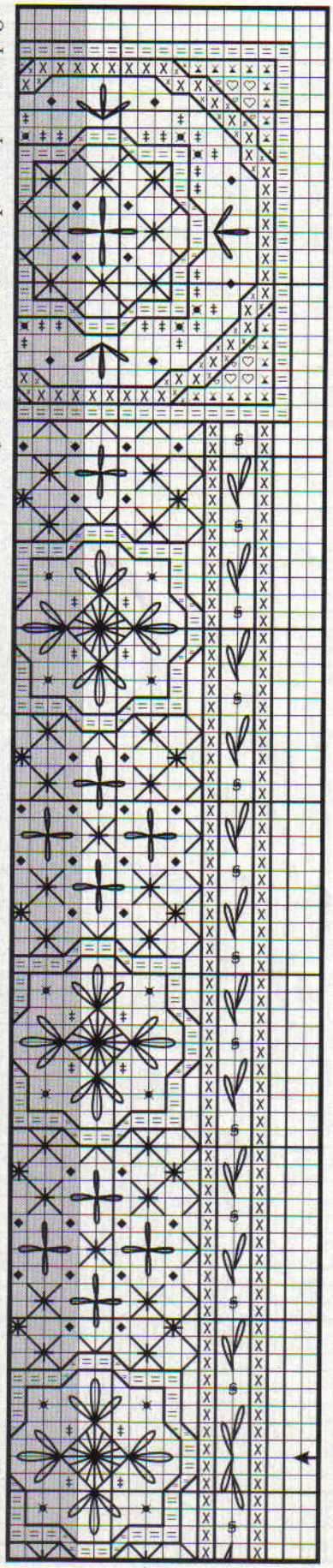


NATIVITY

Designed by Teresa Wentzler

Materials:

- 18" x 16" (46cm x 41cm) piece 28-count white linen from Wichelt Imports, Inc. (**NOTE:** This design is not suitable for Aida fabrics)
- One skein each DMC or Anchor® six-strand embroidery floss unless otherwise indicated*
- One package each Mill Hill Petite Glass Beads*
- Size 24 tapestry needle
- Beading needle
- Professionally framed**

Refer to color code.

**See "Where to Find It" on page 47.*

	DMC	Anchor®	
·	746	275	off white
/	739	366	tan, ul. lt.
	3823	386	yellow, ul. pl.
⌒	677	361	old gold, vy. lt.
	738	372	tan, vy. lt.
=	422	943	hazelnut, lt.
	676	886	old gold, lt.
⌀	729	890	old gold, med.
	3045	373	yellow-beige, dk.
▲	420	374	hazelnut, dk.
	680	901	old gold, dk.
X	420	374	hazelnut, dk.
	3045	373	yellow-beige, dk.
>	543	933	beige-brown, ul. lt.
	739	366	tan, ul. lt.
+	738	372	tan, vy. lt.
	842	376	beige-brown, vy. lt.
◊	422	943	hazelnut, lt.
	3782	899	mocha brown, lt.
♥	841	378	beige-brown, lt.
	3045	373	yellow-beige, dk.
■	420	374	hazelnut, dk.
	840	379	beige-brown, med.
r	842	376	beige-brown, vy. lt.
	3743	869	antique violet, vy. lt.
N	841	378	beige-brown, lt.
	3042	870	antique violet, lt.
◑	840	379	beige-brown, med.
	3041	872	antique violet, med.
–	ecru	387	ecru
«	543	933	beige-brown, ul. lt.
b	842	376	beige-brown, vy. lt.
£	841	378	beige-brown, lt.
	842	376	beige-brown, vy. lt.
a	841	378	beige-brown, lt.
▪	610	889	drab brown, vy. dk.
⊗	611	898	drab brown, dk.
6	612	832	drab brown, med.
v	613	831	drab brown, lt.
⊥	3747	128	blue-violet, vy. lt.
%	341	117	blue-violet, lt.
	794	120	cornflower, lt.
♡	340	118	blue-violet, med.
	793	176	cornflower, med.
✕	792	941	cornflower, dk.
	3746	1030	blue-violet, dk.
⊐	761	1021	salmon, lt.
	778	968	mauve, lt.
f	760	1022	salmon
	3727	1016	mauve, lt.
✖	316	1017	mauve, med.
	3712	1023	salmon, med.
★	3328	1024	salmon, med.
	3726	1018	mauve, med. lt.
m	316	1017	mauve, med.
◒	3726	1018	mauve, med. lt.
µ	778	968	mauve, lt.
	3743	869	antique violet, vy. lt.
↗	3042	870	antique violet, lt.
	3727	1016	mauve, lt.
≠	316	1017	mauve, med.
	3042	870	antique violet, lt.
R	3041	872	antique violet, med.
	3726	1018	mauve, med. lt.
I	blanc	1	white
	3743	869	antique violet, vy. lt.
s	3743	869	antique violet, vy. lt.
O	3042	870	antique violet, lt.
	3743	869	antique violet, vy. lt.
⧖	3042	870	antique violet, lt.
$	3041	872	antique violet, med.
	3042	870	antique violet, lt.
↘	3041	872	antique violet, med.
‡	523	858	fern green, lt.
	3013	854	khaki, lt.
♂	522	859	fern green
	3012	856	khaki, med.
▼	731	845	olive, dk.
	3363	860	pine green, med.
●	3011	681	khaki, dk.
	3362	861	pine green, dk.
:	3770	1009	flesh, ul. vy. lt.
△	3774	778	flesh, vy. lt.
Z	950	4146	flesh
#	3773	1008	flesh, med.
4	422	943	hazelnut, lt.
●	3045	373	yellow-beige, dk.
&	3363	860	pine green, med.

Kreinik Cord

ss 104c	colonial gold

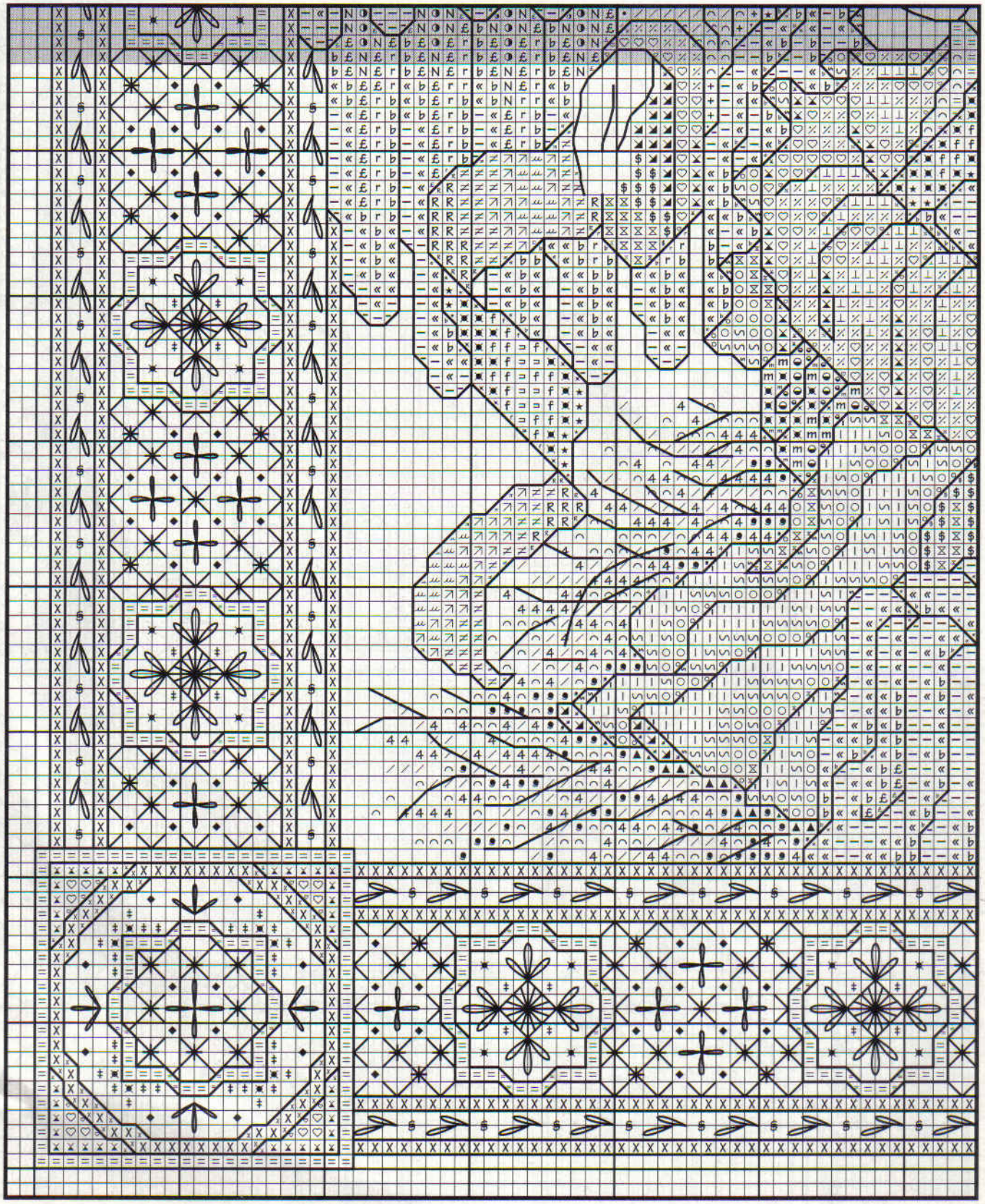
Mill Hill Petite Beads

◆ 40252	iris
§ 40557	old gold

Stitch count: 164H x 140W
Design size: 11¾" x 10" (30cm x 25cm)

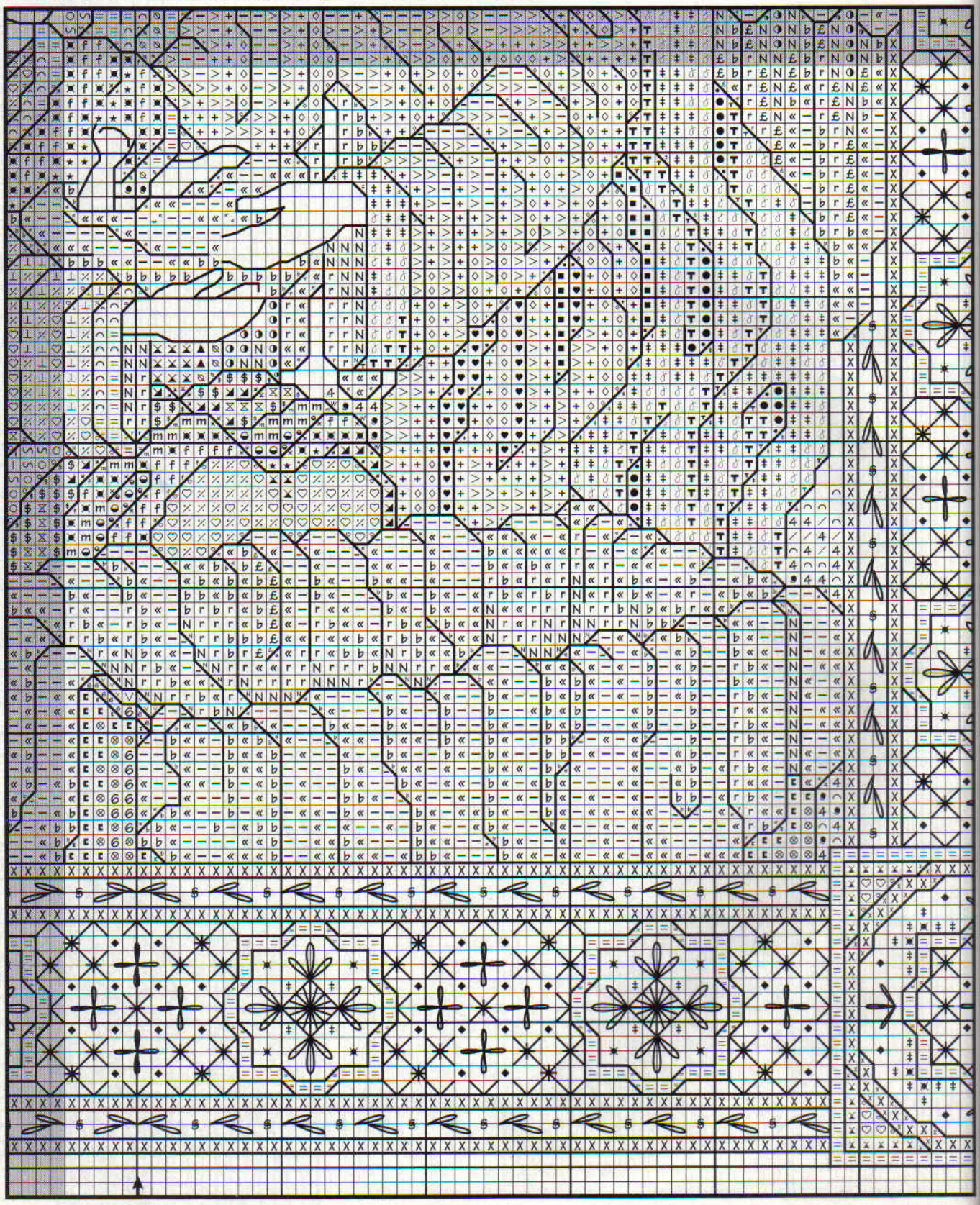
Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each. Cross stitch faces and hands over one thread, using one strand of floss.

Shaded portion indicates overlap from page 16.



Backstitch using one strand of floss unless otherwise indicated. Work diamond-eyelet stitch in border, using one strand each 677/361 and 738/372. Work straight stitch (ss) for net pattern in border, using one strand 104c. Work upright cross stitch over two threads to tack down intersections of net pattern, using one strand 3045/373. Work lazy-daisy stitch in border, using one strand each 3012/856 and 3363/860 for darker loops, one strand each 523/858 and 3013/854 for lighter loops, and one strand each 340/118 and 793/176 for flowers

Shaded portion indicates overlap from previous page and page 17.

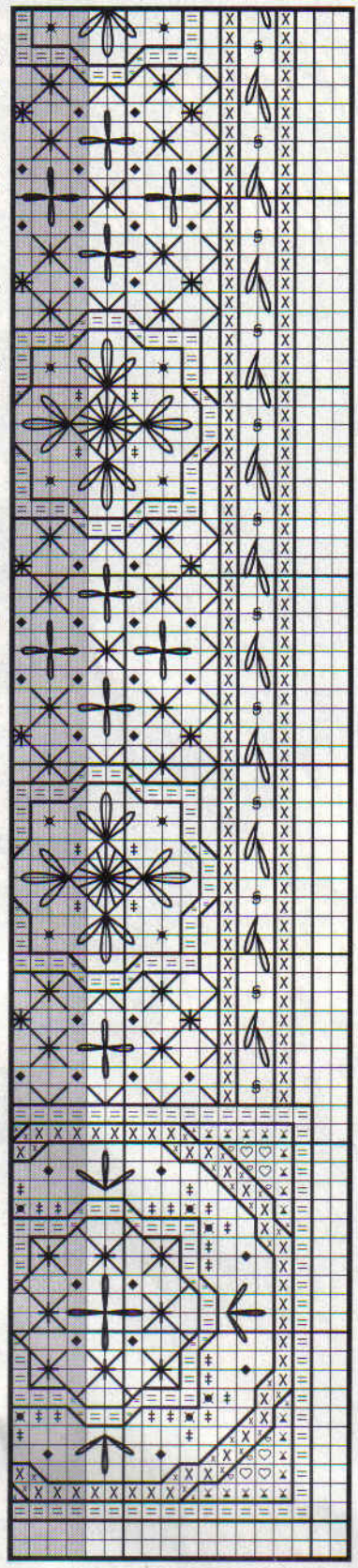


in diamond-eyelet motifs. Attach beads with a half cross stitch, using one strand blanc/1. (**NOTE:** Stitch illustrations appear on page 42.)

Backstitch instructions:

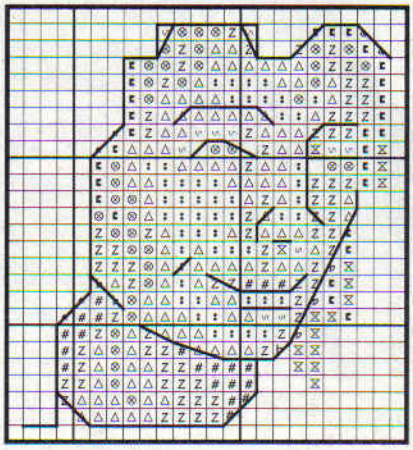
3045	373	diamond-eyelet stitches in border, gold of angel's robe
420	374	lighter gold in border
611	898	darker gold in border, eyebrows, gold of Mary's robe, Mary's hand, baby Jesus' skin, beige-gold of

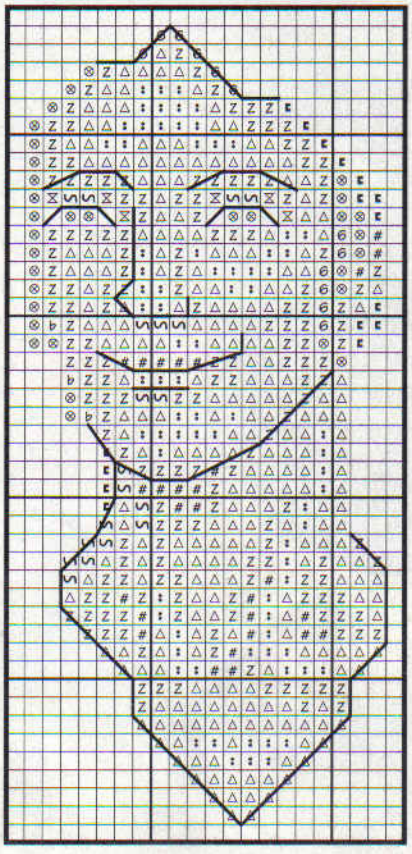
Shaded portion indicates overlap from previous page and page 18.



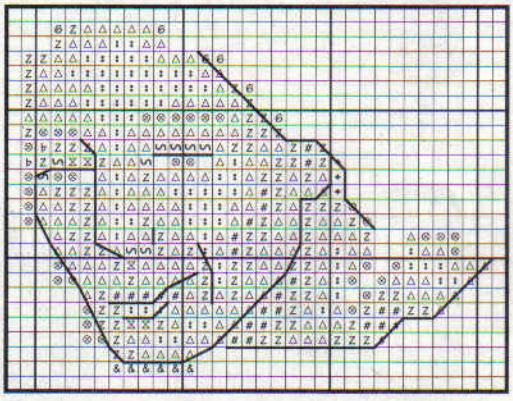
840	379	interior detail of wings, Mary's veil (except next to face), swaddling clothes
3041	872	pink and violet sash of angel; blue of angel's robe; blue, pink, and violet of Mary's robe
610	889	eyelashes, angel's hair, Joseph's hair, wooden areas of manger
612	832	facial outlines, noses, mouths, angel's hands
3362	861	green of Joseph's robe

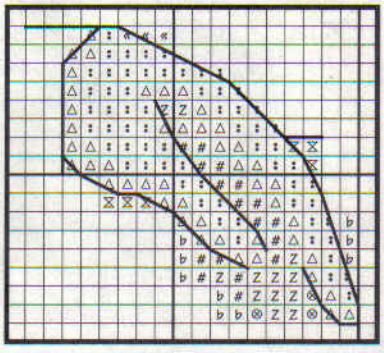
Nativity Over One Charts

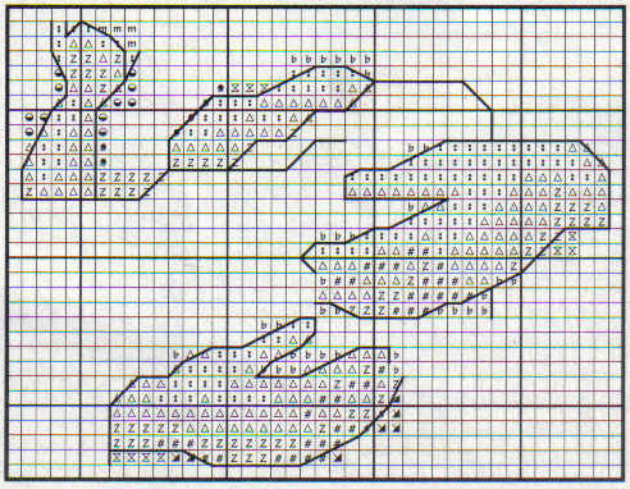


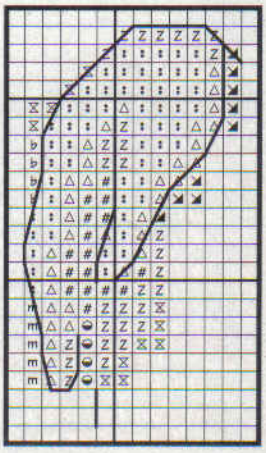


Stitched by Judy Thaxton and Teresa Wentzler









Joseph's robe, Joseph's hand, straw

841	378	outside edges of wings, swaddling clothes in manger

Like Mother, Like Daughter

Editor Lorna Reeves and her daughter, Emma, are ready for Christmas fun, sporting these cheery blouses. The plackets of both shirts are embroidered with a twining red ribbon and holly leaves along with other delightful holiday images. Mom's blouse is embellished with bells, roses, cardinals, and poinsettias. Emma thinks the snowman, teddy bear, stocking, and rocking horse on her blouse are cute as can be. Work these wearables for a project that will impress the whole family and make a special Christmas memory for your little one.

Charts begin on page 22.

GIRL'S BLOUSE

Designed by Donna Vermillion Giampa

Materials:

- Girl's white Stitch-A-Blouse with 28-count insert from Rushwear Apparel Mfg. Co.*
- One skein each Anchor® or DMC six-strand embroidery floss**
- Size 24 tapestry needle

*See "Where to Find It" on page 47.
**Refer to color code.

	Anchor®	DMC	
■	403	310	black
♥	1005	498	cherry red, med.
⌜	47	321	carmine red
X	46	666	crimson red
/	1098	3801	crimson red, lt.
▲	683	500	turf green
✱	216	367	juniper, med.
⊗	215	320	juniper, med. lt.
+	214	368	juniper, lt.
●	307	783	topaz, med.
◊	305	725	topaz, lt.
–	293	727	jonquil, lt.
○	390	822	linen, lt.
•	1	B5200	snow white
∩	1012	754	chickory, lt.
⍀	362	437	nutmeg, med. lt.
⍺	361	738	nutmeg, lt.
>	366	739	spice, vy. lt.
bs	308	781	topaz, med. dk.
bs	45	814	carmine rose, vy. dk.

Stitch count: 125H x 12W
Design size: 9" x ⅞" (23cm x 2cm)

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss. Work French knot where ○ appears for eyes, using one strand 308/781 and wrapping floss around needle once. Work French knot where • appears for snowman's eyes, using one strand 403/310 and wrapping floss around needle once.

Backstitch (bs) instructions:

403	310	bear's eye and nose
45	814	bow, ribbon, stocking cuff, stocking (except heel), bear's present and bow, snowman's scarf
683	500	holly leaves, stocking heel, *JOY*, saddle
308	781	remainder of backstitching

Stitched by Sandy Hedrick

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The finest quality for keepsake stitchery
NOEL
Receive a 1/2 Skein™ of Silk Mori
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Send $1 with a #10 self-addressed, stamped envelope to
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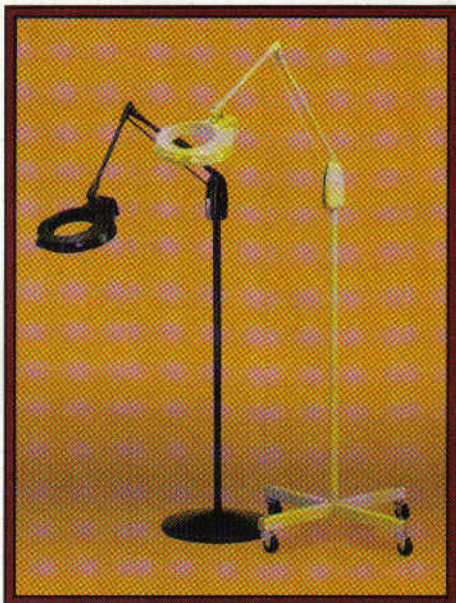

Model #1450HR with pedestal stand (left) and roller stand (right).

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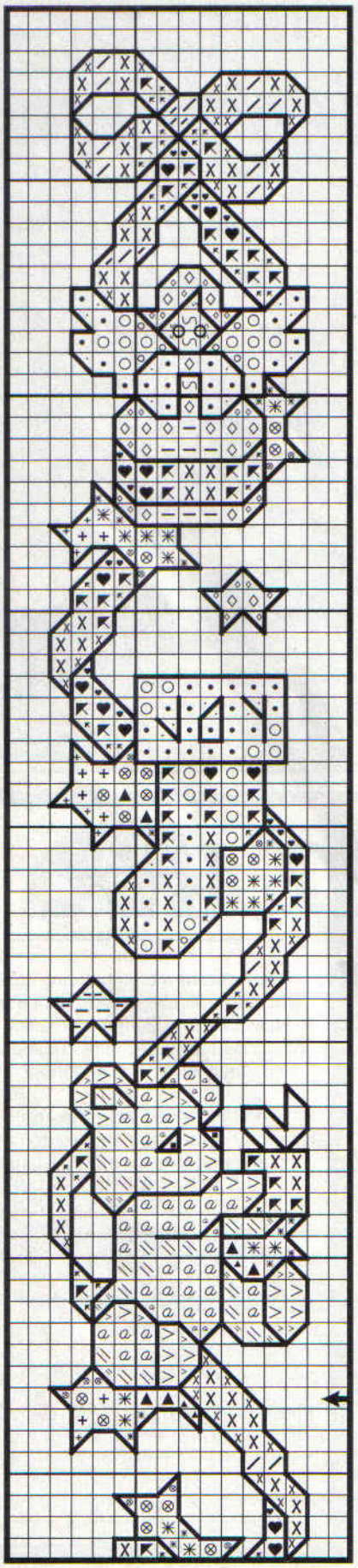
Girl's Blouse Chart



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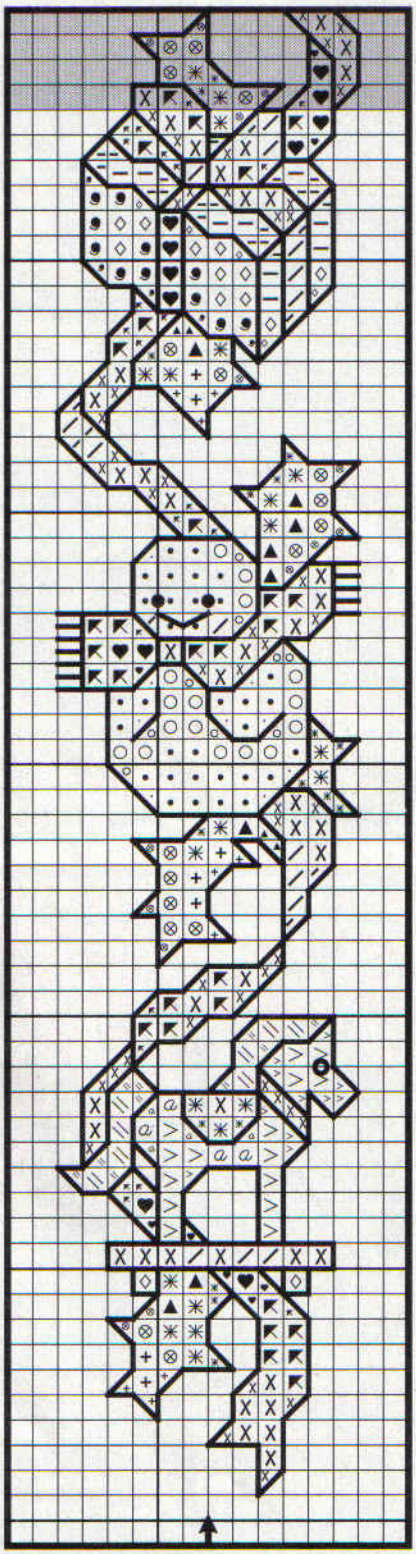
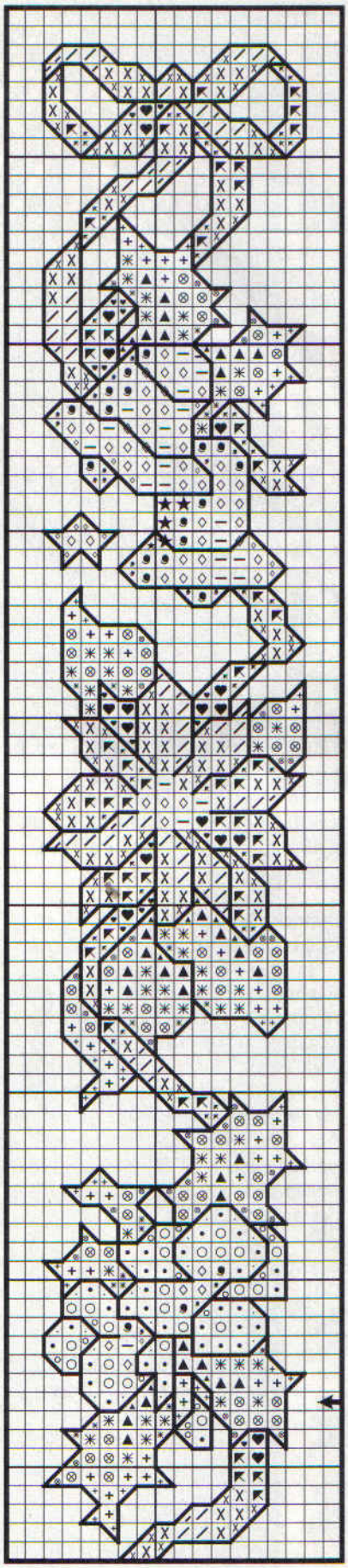


Lady's Blouse Chart



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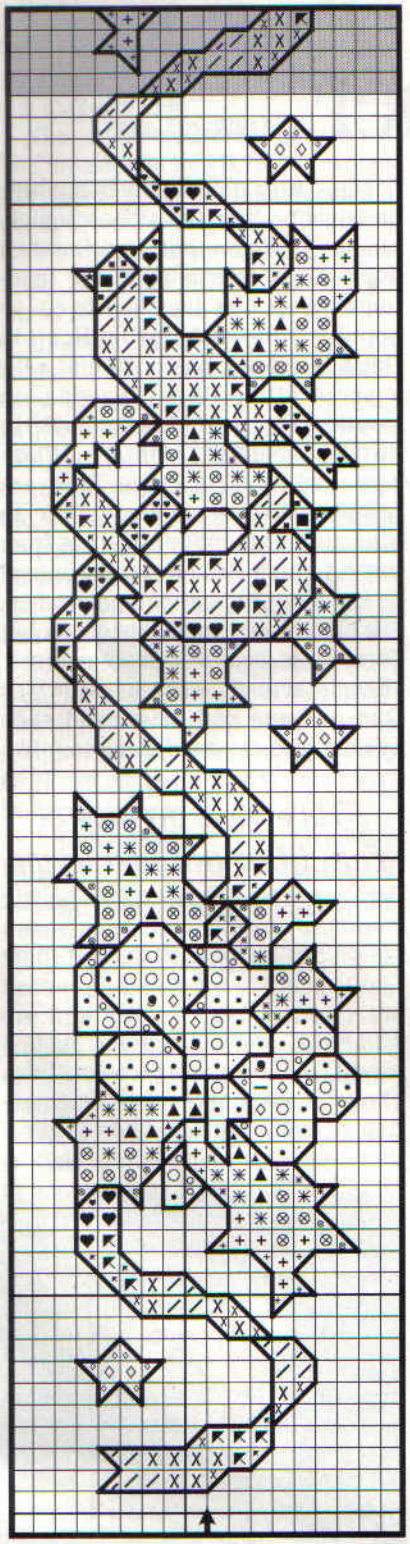

LADY'S BLOUSE

Designed by Donna Vermillion Giampa

Materials:

- White Stitch-A-Blouse with 28-count insert from Rushwear Apparel Mfg. Co.*
- One skein each Anchor® or DMC six-strand embroidery floss**
- Size 24 tapestry needle

See "Where to Find It" on page 47.
***Refer to color code.*

	Anchor®	DMC	
■	403	310	black
♥	1005	498	cherry red, med.
⌜	47	321	carmine red
X	46	666	crimson red
⁄	1098	3801	crimson red, lt.
▲	683	500	turf green
✳	216	367	juniper, med.
⊗	215	320	juniper, med. lt.
+	214	368	juniper, lt.
★	308	781	topaz, med. dk.
●	307	783	topaz, med.
◊	305	725	topaz, lt.
–	293	727	jonquil, lt.
○	390	822	linen, lt.
•	1	B5200	snow white
bs	45	814	carmine rose, vy. dk.

Stitch count: 145H x 14W
Design size: 10⅜" x 1" (26cm x 2.5cm)

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss.

Backstitch (bs) instructions:

403	310	cardinals' faces
45	814	bow, ribbon, poinsettia, cardinals' bodies
683	500	holly leaves
308	781	bells, Christmas roses, cardinals' beaks, stars

Stitched by Kayla Connors

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30 new solid colors of Wildflowers

Designers are raving about our new palette of solid colors in our Wildflower line of threads! And they are coming to your favorite needlework shop in November, just in time for those great holiday gifts you've been planning. Imagine 30 new colors in 100% cotton – great to design with and such a pleasure to use. Combine these colors with our hand-dyed variegated threads and you'll have a great color palette to work with.

Ask for them at your local shop. And be sure to visit our web site for loads of new designs and our monthly array of exciting features – shop visits, designer spotlights with FREE patterns, gallery showings and the most exciting FREE on-line classes on the web. Our threads are used by the top designers and we are proud to present them and their work every month in our online magazine. Visit us today and see who's who and what's new! See why we are the premier needlework site on the web and the recipient of so many enviable awards.

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Profile of a Needlework Artist: Cecilia Turner

by Michael Jones

Cecilia Turner has been many things throughout her career. She holds a degree in broadcast journalism from Miami University and worked for years as a writer and producer at a television station in Cincinnati. Afterwards, Turner spent six years working as an editor at a publishing house. She is a wife and a mother to two girls, Elise and Allison; and now she can claim success in yet another discipline—needlework. Heart in Hand Needleart is the name of her very popular cross-stitch design company that produces charming folk-art renderings that are quick-to-stitch and easy-to-finish.

Cecilia Turner

Turner did not always make such diminutive designs. "In the early 1990s, I entered some contests sponsored by the national cross-stitch magazines; and I won $100.00 in a 'design-a-heart' contest," she explains. When her design was published in 1991, Turner admits that she was already "bitten" by the design bug. "I began to submit my designs to national magazines and had a number accepted for publication," she further explains. It was at this point that Turner realized the needlework business could become satisfying in more than just a creative way; it could be a business. To that end, and in consideration of some good advice from a distributor she met at the Rockome Gardens consumer show in 1992, the budding entrepreneur attended the 1993 Charlotte trade show with a design she finished stitching on the way there. And as a result, Turner acknowledges, ". . . one year later that design (*Folk Heart Sampler*) and two others were released under the name Heart in Hand Needleart."

Snowbound, The Great White Pumpkin, Checkerbird, and Saint Nick
(individual kits)

The artist and her company moved away from designing samplers and began to design smaller projects for people with demanding schedules and little time to stitch. "I really felt like there was a need for quick-stitch stuff. There were already plenty of samplers to choose from," she notes. This approach has worked well for Turner, and the folksy style she comes by naturally. "I've always been drawn to this kind of thing [folk art]. My style is actually still evolving. It changes with what I like, but it also evolves as the industry evolves," she relates. Recognizing the potential in small projects, the designer began creating a line of designs with a distinctly diminutive personality. Wee Ones™ are quick, simple designs that are finished many times in a unique, but functional, way. The line has been so popular with stitchers that Heart in Hand Needleart has come out with several other lines focusing on small projects that are quick to stitch, including *Monthly Miniatures* and *Tiny Trimmings*. These are full-size leaflets featuring six to nine different smaller designs from among which stitchers may choose.

Creating so many different designs is a challenge to most designers, but Turner gets ideas from many sources. "People actually write us with Wee One requests and ideas, and shop owners give me good ideas too, like *Fall Fobs*," she states, referring to a recent leaflet featuring scissors fobs. The artist does not lack for imagination herself, and she finds inspiration everywhere. She relates that "A lot of different things motivate me to design—when I'm in a home decorating store or a fabric store, I'll see something that catches my eye. Then I'll go home and find the fibers to match the fabric colors and work it into a design."

"This job is my way of ***reaching out*** *and trying to* ***help*** *other people."*

Turner's creative impulse with needlework began when she was ten years old. "My grandmother taught me how to cross stitch when she would come to visit. I remember going to the local 5 & Dime to get embroidery floss with a friend of mine. We would pick our favorite colors of thread and go home to stitch lazy daisy flowers, using the chain stitch and French knots to create our own 'gardens' on fabric," she recalls. This same love of stitching

in conjunction with others has always been one of Turner's favorite things about the needlework industry. "This job is my way of reaching out and trying to help other people," she explains.

The artist's cooperative spirit will find full satisfaction in her latest creative effort. Heart in Hand Needleart, Bent Creek, and Twisted Threads have joined together to create an entirely new line of cross-stitch designs. According to Turner, the three companies have been friends for some time now and have decided to combine their energies to produce two or three group designs per year. "We just decided right before the recent Charlotte market to announce our plans, and we got an incredible response; over 150 shops signed up for our automatic leaflet shipments," she excitedly relates. The interest at market spurs excitement among "The Trilogy," as the companies have named their collective endeavor. "We're just so excited to be working together on this. It seems like every week we come up with a new idea," the artist shares.

Turner's desire to reach out and help her fellow stitchers is well placed. Together with her husband, Randy, and her part-time "right arm," Millie, she has created a thriving business that caters to those stitchers who love to stitch but lack the amount of leisure time it usually requires. And with fabric stores, decorating centers, and home centers seemingly popping up on every street, she will never lack for inspiration.

Home Sweet Home
(leaflet with two designs)

Grateful Hearts

In this adorable design, a tall turkey stands beside a plump pumpkin while autumn leaves fall all around. This tribute to Thanksgiving bears a folksy charm that is the signature of Heart in Hand Needleart. Chart is on page 28.

Although Heart in Hand Needleart does not sell directly to the public, a catalog of the company's offerings may be obtained by sending $3.00 to Heart in Hand Needleart, 7215 Stonerun Place, Middletown, OH 45044. Visit their website at www.heartinhand.com to view designs on-line or for a list of the shops that sell Heart in Hand Needleart products.

GRATEFUL HEARTS

Designed by Cecilia Turner of Heart In Hand Needleart

Materials:

- 13" x 9" (33cm x 23cm) piece 32-count light sand Zweigart® Belfast® linen from Norden Crafts, Ltd.
- One skein each Anchor® or DMC six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally framed**

*Refer to color code.

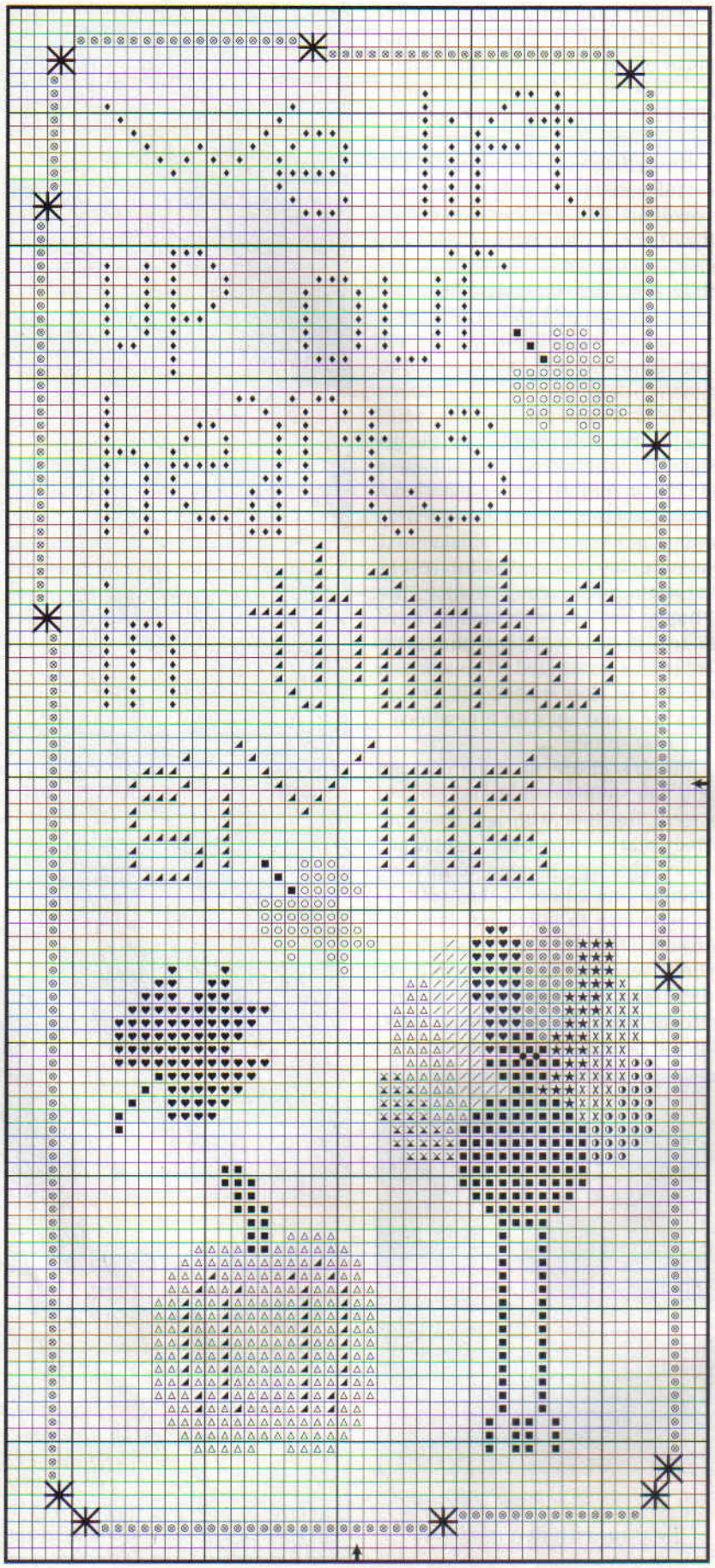
**See "Where to Find It" on page 47.

	Anchor®	DMC	
★	340	919	terra cotta, med. dk.
■	358	433	coffee
/	363	436	nutmeg, med.
○	365	435	nutmeg, dk.
⧗	681	3051	forest, dk.
⊗	856	3011	turf, dk.
◢	884	356	copper, dk.
◆	889	869	sand stone, med. dk.
X	890	729	brass, lt.
◑	1014	355	brick, vy. dk.
♥	1015	347	brick, ul. dk.
△	1048	3776	cinnamon, med.

Stitch count: 113H x 49W
Design size: 7⅛" x 3⅛" (18cm x 8cm)

Instructions: Cross stitch over two threads, using two strands of floss. Work Smyrna cross stitch over four threads where large ✳ appears in border, using two strands 856/3011. Work French knot where • appears for turkey's eyes, using two strands 363/436 and wrapping floss around needle once. **NOTE:** Stitch illustrations appear on page 42.

Grateful Hearts Chart



Beads and Needlework, Part I

by Martha Beth Lewis

Beads are enjoying a renaissance in stitchery. Some designs call for beads as finishing touches, while other designs are essentially counted beadwork. Beads may be added to tassels, simple and netted fringes, edges, and seams.

In addition to beads, some designs include buttons, charms, tubular beads (bugle beads), flat sequins (paillettes), semi-precious stones, glass or plastic "jewels," pieces of wood (raised work/stumpwork), mirrors, feathers, and virtually anything else that can be fastened to fabric.

Beads are one of the oldest types of adornment. They have been attached to clothing, tools, weapons, and even the human body. Beads were used as money and trade commodities, as jewelry, as religious talismans or ceremonial objects, and as protective devices against evil spirits. The earliest "beads" were shells, nuts, seeds, stones, teeth, quills, and bones in which a hole was drilled. To avoid the tedium and inaccuracy of drilling, some beads, such as those made of pottery, were formed around a cylinder, later removed to reveal the hole.

Archeological evidence indicates that Egypt (4000 BC) and Central America (2000 BC) had active bead-making traditions. Central African cultures produced spectacular beads, but dissemination seems to have awaited the arrival of European explorers and traders. Glass beads were made in ancient China and India; but when glassmaking was perfected in Venice in the late 1100s, the popularity of glass beads spread quickly. European bead use was at its zenith in Elizabethan England (late 1500s), when articles of clothing and household furnishings were virtually encrusted with beads. At the end of the Tudor dynasty, popularity declined but peaked again in England and the U.S. during the Victorian Era (late 1800s).

How to Open Bead Packages

Within the first minutes, you discover that control over beads is the big issue!

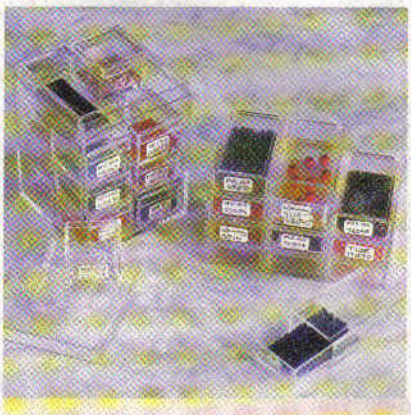
Opening the package without spilling most of the beads is the initial hurdle. The packages are light-weight. The product is light-weight and usually only a gram or two is placed in the package. Static makes the beads cling to the container. Some beads come in vials with lids, and others come in flat packages. It is the latter that causes the most excitement: as you wrestle carefully with the package, the lid suddenly springs open, catapulting beads into every corner of the room.

The safest way to open a flat package is inside a bag. If there is an explosion, most of it will be contained. Slit tape or remove staples securing the lid. Then place the package and both your hands inside a large bag (such as a gallon-sized zipper bag). Slowly pry open the package, starting at a corner. If your beads are packaged in a vial, opening it inside a bag is still prudent, even if less spine-tingling.

Another way to get at beads (especially in a flat package) is to cut the package. Dispel any static by rubbing your fingertip over the package lid. Using sharp *utility* scissors, nip off a corner. Pour the beads into a storage container, tapping the package to encourage the stragglers.

How to Store Beads

Either by design or by accident, after opening the beads, the flat retail package is toast; and you'll need something for bead storage. Whatever you select, make sure the lid is tight! If the container is transparent or at least translucent, you can see what's inside. Although beads in a retail vial need not be transferred to another storage container, some stitchers do this, anyway.



***(Left)** Bead Tower™ from Shenandoah Needleart Distributors is an acrylic box that contains fourteen cells and a needlecase. Bead Tower™ is also available in a 22-cell size. **(Right)** Bead Hive™ by Just Nan consists of twelve individual interlocking plastic boxes with trays that slide-out. Labels come with both storage systems.*

Several manufacturers make stacking bead containers. Also consider non-specialized items, such as clean and empty prescription bottles and the trusty 35-mm film can. One friend stores beads for the current project in a plastic "7-day pill safe." This is portable and provides the added excitement of having lids that work somewhat like those of the flat packages!

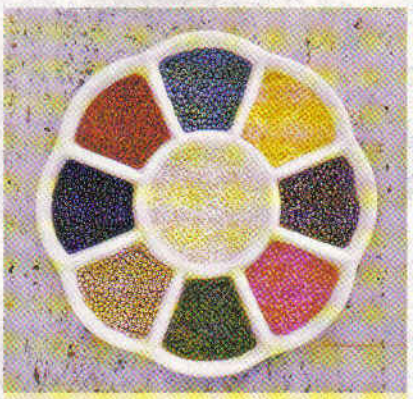
Don't work from your storage container. Transfer beads to a work container to reduce risk of spillage. I like something heavy with a wide opening (such as a small glass bowl) but have used muffin pans, small plates, jar lids, and egg cartons with varying degrees of success. Transfer only a few beads at a time; it's easier to pour out more than put away extras. (***Tip:*** Cut the corner off an envelope to make a funnel.)

It's possible to store in and work from the same container. The LoRan® Bead Tray™ is shallow and has depressions to hold beads and a slip-on cover

***(Left)** LoRan® Bead-Caddy™ **(Right)** LoRan® Bead Tray™ by Dal-Craft, Inc. The Bead Caddy™ is shown here with six compartments but is also available with thirteen and is stackable. Labels are included with the Bead-Caddy™.*

for storage. A ceramic flower-shaped artist's palette is another dual-purpose container. The palette's weight makes it less susceptible to tipping. After use, cover it with a piece of plastic wrap.

Like thread, beads can fade. Store them out of direct sunlight.

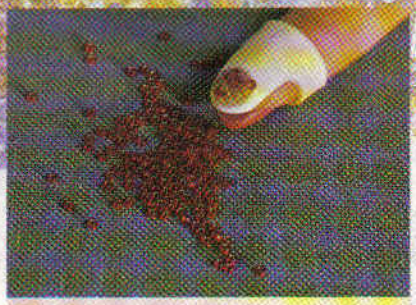


White ceramic bead tray and #11 Miyuki seed beads from TWE/BEADS

How to Pick Up a Bead

Beads are slippery and often succumb to wild impulses, so picking up a bead isn't as easy as it sounds! The basic technique is to needle the bead rather than bead the needle. Here are some ideas.

Put a bit of orthodontic wax (from the drug store) on the tip of an old thimble. Place it on a finger of the non-needle hand and dip the end into your working container. LoRan® makes a similar device called a Bead-Nabber™; it has a piece of sticky loop-like substance on the end. Be careful



LoRan® Bead-Nabber™ by Dal-Craft, Inc.

when you start to pick up a bead with your needle, however, as sometimes the beads become well-lodged in the wax or under the loops and launch themselves across the room when nudged more insistently.

Wrapping a length of masking, drafting, or pink hair-setting tape around a finger of the non-needle hand is a time-honored technique. A friend taught me a refinement: completely wrap your finger with the sticky side of the tape outwards, as usual. Then fold the loose end back on itself, both sticky surfaces together, on the "nail side" of your finger. Because this section of the wrap isn't sticky, it won't catch on your fabric and stitches and make them fuzzy.

Another friend likes a "mailing label" system, which uses a single mailing label attached to its backing paper. She peels the label half-way off, dips the exposed sticky section into her working container, and lays the label on the table, picking up the bead with her needle. If she must stop before all beads have been used, she presses the label back down onto its paper. She even beads on-the-go using this system, preparing labels in advance, each with a different bead color!

If you use any of these adhesive methods, be warned that any surface coating applied to beads may be damaged by the tape or may peel off altogether. Test a few beads before committing to a "sticky" system. Also be aware that adhesives contain chemicals. Those who feel strongly about keeping foreign substances off their needlework probably will want to avoid tape methods.

Here's a non-chemical solution: a velvet board, popular with people who make bead jewelry. Ask your framer for a scrap of foamcore (6" x 6" is a good size) and cover it with high-pile velvet (check the remnant table at the fabric store). Lace on the velvet, as you would when mounting a piece of needlework. Dump little piles of beads onto various areas of the board. A cloth diaper, either mounted the same way or just spread on the table, is an alternative.

Honey Beader!™ is an angled, tube-shaped bead scoop. Soft Heart!™ is a foam work surface with an attached rubber ring to prevent beads from rolling away. Both items are by Mardina Enterprises. Soft Heart!™ is sold with the Honey Beader!™ or separately.

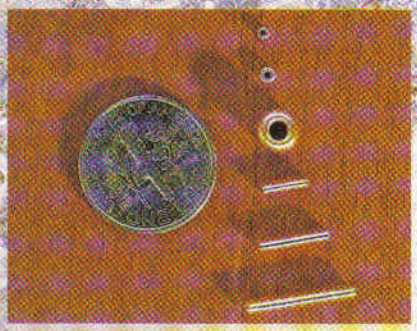
Bead Spills

Avoid these! Cleaning up beads is like trying to clean up granulated sugar: you are never 100% successful!

If you have a spill, decide whether you want to salvage the beads or toss them out. Obviously the former is a challenging task. Three suggestions: (1) sweep up the beads and pick them out of the dustpan; (2) fasten a piece of nylon stocking on the end of your vacuum wand and pick them off; (3) roll an adhesive-faced lint roller in the area and pick off the beads (plain old tape works, too, but the lint roller is faster; don't use this method for beads with added finishes). Because salvaging beads is a time-consuming chore and because the beads have rolled through goodness knows what during their travels, many people decide to sacrifice spilled beads, discarding what they find, forcing escapees to keep company with any dustbunnies in the corners.

Types and Sizes

Seed Beads. When needleworkers say "beads," usually they mean #11



(Top to Bottom) *Mill Hill® glass beads from Gay Bowles Sales, Inc.: petite, seed, pebble, small bugle, medium bugle, large bugle.*

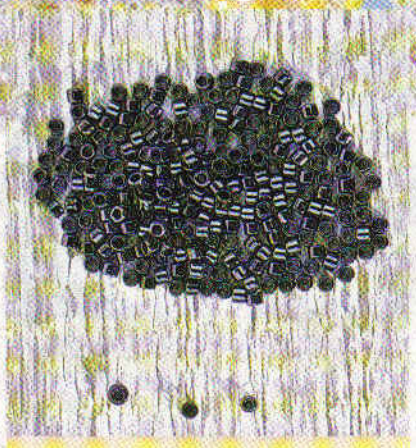
rocaille beads (pronounced row-KI). Known among stitchers as "seed beads," rocaille beads are round and about the size of a mustard seed. Glass seed beads are made in a number of "finishes:" plain, opaque, frosted, "antiqued," metallic-plated, with a silver-lined hole, etc.

Two sizes of seed beads are most commonly used for counted-thread work. The "regular" size, #11, is suitable for 14- and 16-count fabrics (and their over-two equivalents). "Petite beads," size #14, are for 18-count fabrics (and 36-count over-two), although some stitchers prefer petite beads on 16-count/32-count over-two projects.

Larger seed beads are also available. Mill Hill®'s Pebble Beads (size #6), for example, fit 6-count and 7-count fabrics. If you can't find a bead size that fits low-count fabric, make a little clump of beads.

Bugle Beads. These tubular glass beads have the same approximate diameter as a #11 seed. Generally, they are specified by length in millimeters. The 6mm size is the size most commonly found in needlework stores, but two larger sizes (9mm and 15mm) may are stocked in larger shops. For other sizes, place a special order or see a bead shop. Bugle beads also are available as metal tubes, sometimes ribbed or otherwise decorated.

If you buy beads from the same manufacturer, you usually can find bugle and seed beads in a perfect color match. Bugle beads may be sewn directly on fabric but also are excellent for bead fringe, tassels, and other three-dimensional applications.



(Top) *The new Mill Hill® Magnifica™ from Gay Bowles Sales, Inc., is a #12 cylindrical glass bead that is available in 72 colors.* ***(Bottom, Left to Right)*** *Mill Hill® glass beads: seed, Magnifica™, petite.*

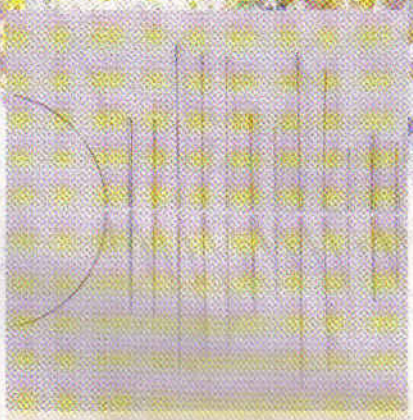
Miscellaneous Beads. There is a huge variety of "art" beads, such as those from Africa, the American Southwest, and Mexico. If you want something unusual, a trip to your local bead shop will overwhelm you with choices.

Irregularities. Toss out malformed beads and those with off-center holes. You'll regret trying to hide them among perfect beads.

Needles

Here's the theory: bead size is keyed to needle size. Use a #14 needle for a #14 bead. Here's the reality: tiny needles are very difficult to thread, so you use a needle you can thread and hope for the best! Stitchers usually select a #28 tapestry needle for #11 beads ("regular") and use a #10 tapestry-pointed beading needle for #14 beads ("petite"). Both of these needles are short, which means more rapid stitching.

These two will serve you well most of the time, but other needles may be better for certain situations. If you are beading on perforated paper or on a high-count fabric, the holes might be "full" by the time you are ready to attach the beads. Try a sharp-pointed needle, such as a #10 milliners or #10 crewel, to penetrate the threads already in the hole. For tassels and fringes, especially of bugle beads, you may prefer a long #10 beading needle



(Left to Right) *#10 John James curved beading needle from Colonial Needle Company; #28 John James tapestry needle from Colonial Needle Company; #10 John James ball-point beading needle from Colonial Needle Company; #10, #12, and #13 English beading needles from TWE/BEADS; #10 and #12 Clover gold eye appliqué needles from TWE/BEADS; #10 and #12 John James beading needles from TWE/BEADS; #12 short beading needle from Wyndham Needleworks; My Favorite Needle!™ and My Favorite Needle! Petite™ from Mardina Enterprises.*

because you can put more beads at once on the needle.

As to threading, Richard Hemming & Sons (Ultra-Fine Needle Threader), Mardina Enterprises (My Favorite Threader!™ and My Favorite Threader! Petite™), and Mill Hill® (Mill Hill® Needle Threader) make special threaders for beading needles.

Another solution to the small eye problem is the "big eye needle." The needle eye, which resembles the wire from a wire-type needlethreader, pops open for threading, then closes as it passes through the bead.

Thread

Color. Should thread match the fabric or the bead? In general, match the fabric. If beads are to be placed atop stitches, use thread that matches the stitches.

Is it okay if the attachment thread shows? Yes. How can you avoid it? Consider the opposite of covering your tracks: using the attachment thread to create special effects. For example, if

(Top to Bottom, Left to Right) *LoRan® Needle Threader by Dal-Craft, Inc.; Richard Hemming & Sons Ultra-Fine Needle Threader from Colonial Needle Company; My Favorite Threader!™ (18K gold-plated) from Mardina Enterprises; Mill Hill® Needle Threader from Gay Bowles Sales, Inc.; My Favorite Threader!™ (silver-plated) from Mardina Enterprises; My Favorite Threader! Petite™ from Mardina Enterprises shown with My Favorite Needle! Petite™.*

you attach clear beads with colored thread, you create a haze of color beneath the sparkle. A too-pale bead may be deepened by sewing it on with darker floss from the same color family. Attaching a clear bead with a metallic thread or a blended needle (two colors of floss; or floss plus blending filament) offers more possibilities.

Type. Most stitchers use floss to attach beads. Sewing/quilting thread may be a better choice because this thread is stronger and less prone to fuzzing. Use a nylon/cotton or polyester/cotton blend to minimize stretching. You may have heard about drawing thread through a cake of beeswax to strengthen it. I advise against this, as it adds wax to your needlework.

My choice, however, is Nymo®, a nylon/cotton thread available in a number of colors. Stronger because of the nylon, Nymo® also comes in several sizes; size D is approximately the gauge of one strand of floss. Size 0 (zero) is great for petite beads; there is plenty of room for lazy stitch. (More information next time on lazy stitch.) Although Nymo® has a limited palette, if you match thread to fabric, you should be able to find a match.

(Left to Right) *Silamide, Nymo® size D, and Nymo® size 0 from TWE/BEADS.*

Silamide, a twisted 100% nylon thread, can be substituted for Nymo® in regular seed beads. It, too, comes in a range of colors and is equivalent to one strand of cotton floss. "Invisible thread," also 100% nylon, is about the gauge of a human hair and available at fabric stores. "One color fits all," but invisible thread is difficult to anchor.

Although somewhat coarse, unwaxed dental floss is quite strong and might be a good choice for extremely heavy embellishments or projects that will receive very rough wear.

Mounting Fabric

Should fabric be mounted for designs using beads? Yes, if there are many beads, rows of beads, or if the piece of fabric is large. If the piece has only a few beads and none in rows, stitching in hand is safe.

Use a large enough QSnap™ or hoop that the stitching area lies completely inside the "picture frame" so the mounting device never rides over the beads.

If you use a scroll frame, scrolling to the next area dictates that beaded fabric will be covered in order to expose the next portion of the design. Save beads for last to avoid this problem. If you are now mid-way through a project, have put on some of the beads already, and are wondering what to do now, don't rip! Place a piece of thin batting atop the beaded area before rolling to help minimize "potholes" in the fabric.

Next time we'll look at how to apply beads and other embellishments.

Happy stitching!

Did you know that beads with a surface finish have dye lots? Purchase enough for your project at the same time.

Retail Sources

- TWE/BEADS, Post Office Box 55, Hamburg, NJ 07419-0055, (877)209-1517 or (973)209-1517, fax: (973)209-4471, e-mail: *info@twebeads.com*, website: *http://www.twebeads.com*.
- Wyndham Needleworks, Post Office Box 248, Eastford, CT 06242, (860)974-1214, fax: (860)974-1215, e-mail: *lydia@wyndhamneedleworks.com*, website: *http://www.wyndamneedleworks.com*.

Wholesale Sources

- Colonial Needle Company, 1150 Yonkers Avenue, Yonkers, NY 10704, (914)237-6434, fax: (914)237-7019, website: *www.stitching.com/colonial needle/*.
- Dal-Craft, Inc., Post Office Box 61, Tucker, GA 30085, (800)521-7311 or (770)939-2894, fax: (770)939-2070, e-mail: *info@lorancrafts.com*, website: *http://www.lorancrafts.com*. (See ad on page 63 of this issue.)
- Gay Bowles Sales, Inc., Post Office Box 1060, Janesville, WI 53547-1060, (608)754-9466, fax: (501)329-1701, e-mail: *millhill@inwave.com*, website: *www.millhill.com*.
- Just Nan, Inc., 2300 Bethelview Road, Suite 110-402, Cumming, GA 30040, (678)947-1300, fax: (678)947-1350, e-mail: *designs@justnan.com*, website: *www.justnan.com*.
- Mardina Enterprises, Post Office Box 2247, LaGrange, GA 30241-0046, (888)627-3462 or (706)882-5020, fax: (706)882-5020, website: *www.mardina.com*.
- Shenandoah Needleart Distributors, Post Office Box 896, Harrisonburg, VA 22801-0896, (800)714-3935, e-mail: *lnorford@gte.net*.

Pomegranates

A symbol for many cultures and religions, the pomegranate has appeared on needlework for centuries. This lovely design showing the fruit on a flowering tree is reminiscent of antique botanical prints and will be a wonderful accent for the home from season to season. *Chart begins on page 36.*

POMEGRANATES

Designed by Donna Vermillion Giampa

Materials:

- 11" x 13" (28cm x 33cm) piece 28-count tea-dyed linen from Charles Craft, Inc.
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally framed**

*Refer to color code.
**See "Where to Find It" on page 47.

	DMC	Anchor®	
♥	817	13	coral red, vy. dk.
✖	349	13	coral, dk.
⊗	350	11	coral, med.
⧹	351	10	coral
ℓ	352	9	coral, lt.
∧	353	8	peach flesh
●	935	861	avocado, vy. dk.
⧗	937	268	avocado, med.
∢	470	266	avocado, lt.
ℨ	471	265	avocado, vy. lt.
○	472	253	avocado, ul. lt.
■	869	375	hazelnut, vy. dk.
★	420	374	hazelnut, dk.
✳	3045	888	yellow-beige, dk.
⏀	422	372	hazelnut, lt.
ᚷ	3046	887	yellow-beige, med.
◊	3047	852	yellow-beige, lt.
⁄	3823	386	yellow, ul. pl.
·	blanc	2	white

Stitch count: 68H x 95W
Design size: 4⅞" x 6⅞" (12cm x 17cm)

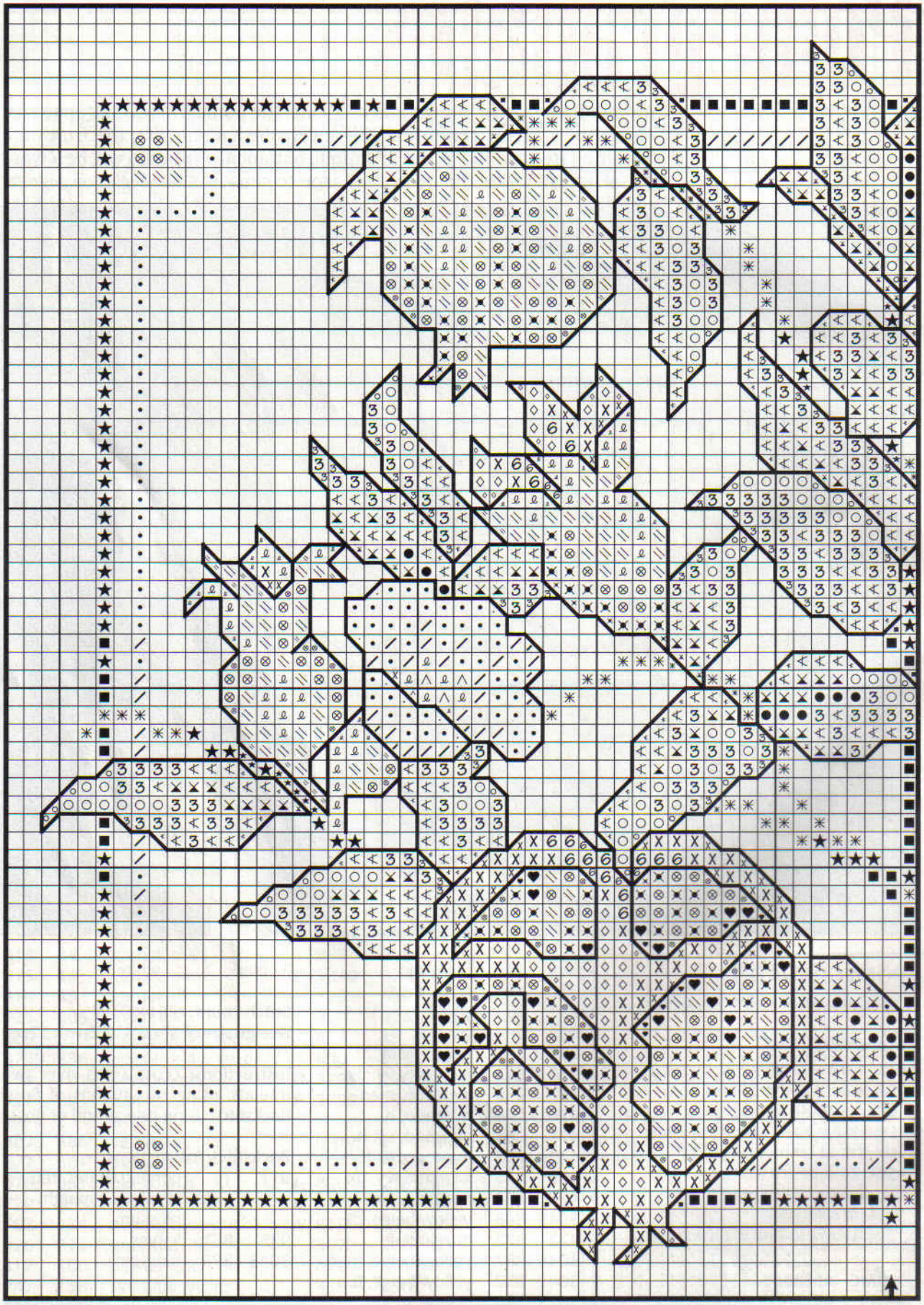
Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss.

Backstitch instructions:

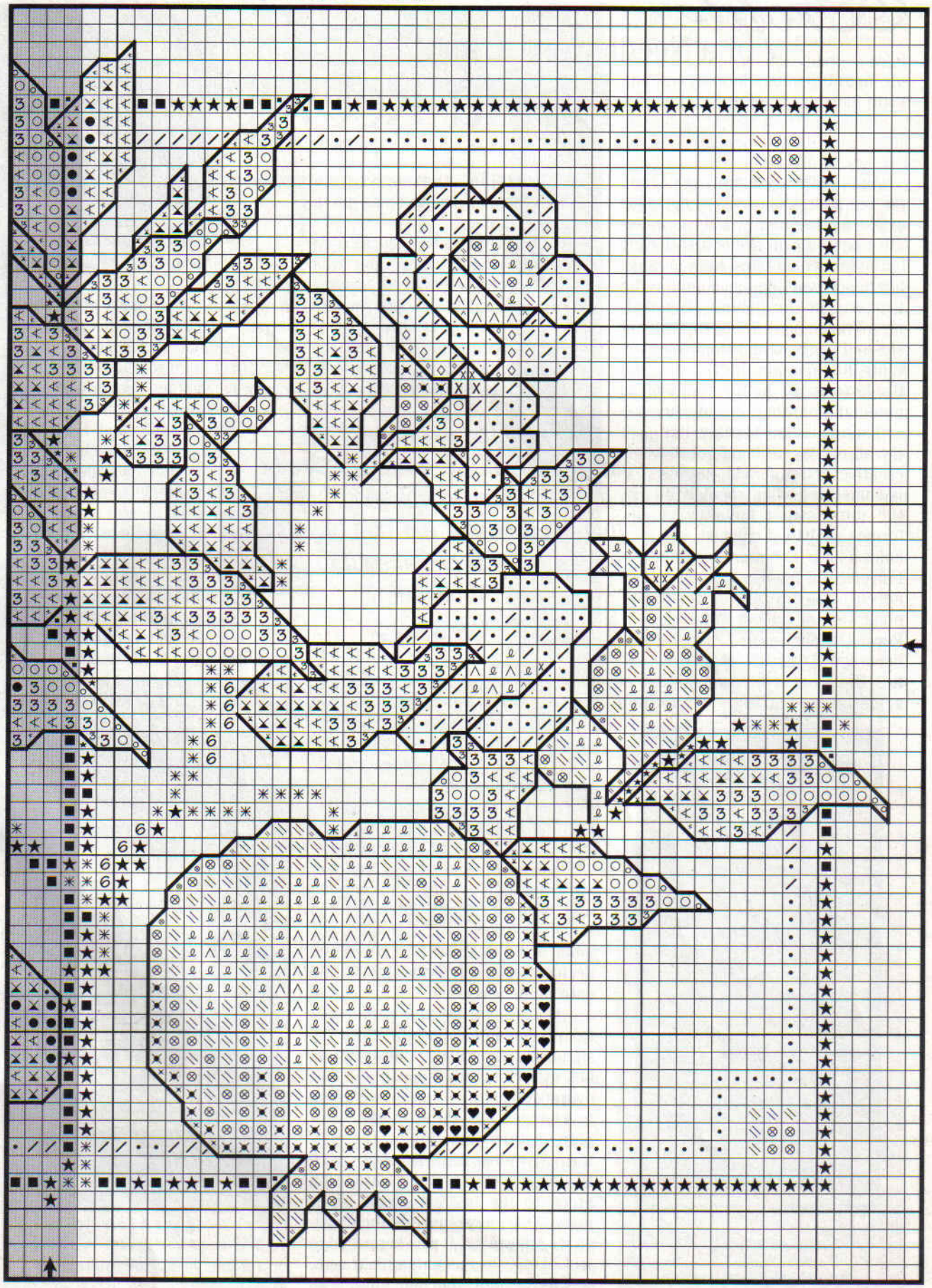
817	13	pomegranates, red center of top-right blossom
935	861	leaves
3045	888	blossoms

Stitched by Debbie Kendrick

Pomengranates Chart

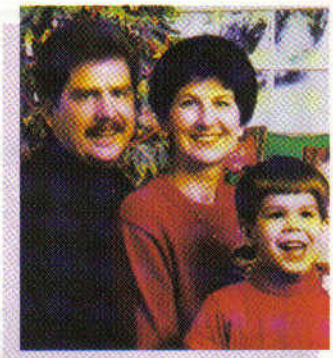


Shaded portion indicates overlap from previous page.



Profile of a Needlework Artist: Linda Reeves

by Michael Jones



Linda Reeves and Family

As a wife and mother, Linda Reeves understands the importance of placing her family first. As a creative person who needs a satisfying outlet for her energies, Reeves ranks her needlework design company, La Broderie, not far behind. Named after a French book about embroidery she and her husband Mark found on their honeymoon in Québec, La Broderie is the happy result of an unusual combination of the owner's talents. Nothing like the stereotypical image of the creative artist, Linda Reeves is something of an anomaly in the cross-stitch industry. A former analytical chemist, she holds a Ph.D. in Botany from the University of Tennessee and admits to being drawn to the technical side of things. However, Reeves recognizes and indulges her creative side as well. Herein lies the wonderful combination of scientist and artist, imagination and precision, that makes La Broderie unique among cross-stitch design companies.

The artist relates that she took up cross stitching because she was searching for something to occupy the copious amounts of time she had to spend travelling on airplanes. "I wanted something portable and airline-friendly during my many work-related travels. Samplers, especially band samplers, really fit the bill because the rows went quickly but held my interest with the wonderful variety of stitches," she explains. The artist recalls stitching many smaller sampler designs that were coming on the market at the time. In Reeves' position as quality-control manager for a large environmental company with laboratories all across America, she traveled frequently until her son was born in 1991. "After my son David was born, . . . I changed my mind about returning to work and decided to be a full-time mom," the entrepreneur relates.

*"I enjoy the **precision** of counted thread. Everything has to be in the right place to look good, but it's that **element of art** that blends with the technical stuff to make it beautiful."*

It was during this time that Reeves began to stitch her own designs. She was still working samplers but was changing them to suit her own specifications. "I was beginning to change everything in the samplers rather than follow the pattern. My fellow EGA stitchers used to kid me when I brought a stitching piece to the interest group meetings—'O.K., now show us the chart, so we know what it was supposed to look like!,'" she recounts with a laugh. It was actually her husband who noticed the continuous attempts to modify existing designs and suggested that she design her own chart from beginning to end. "He saw me changing another design and said I should just start what I wanted from scratch; and I did," the artist relates. She charted and stitched her own ideas, accumulating eight sampler designs which she took to a trade market in Charlotte, giving La Broderie its official beginning.

Back at home and years later, the business owner is juggling many important responsibilities while maintaining her presence in the needlework industry. "This isn't my main focus—my family is, and so it's tough to keep

Shakespeare's Garden

Give Me the Holly

Wings of Time

This lovely and delicate piece is a memorial to the turn of another century. A small, brass clock face and flying creatures along with winged motifs worked in an array of stitches so perfectly illustrate the phrase "Time Flies." Chart appears on page 40.

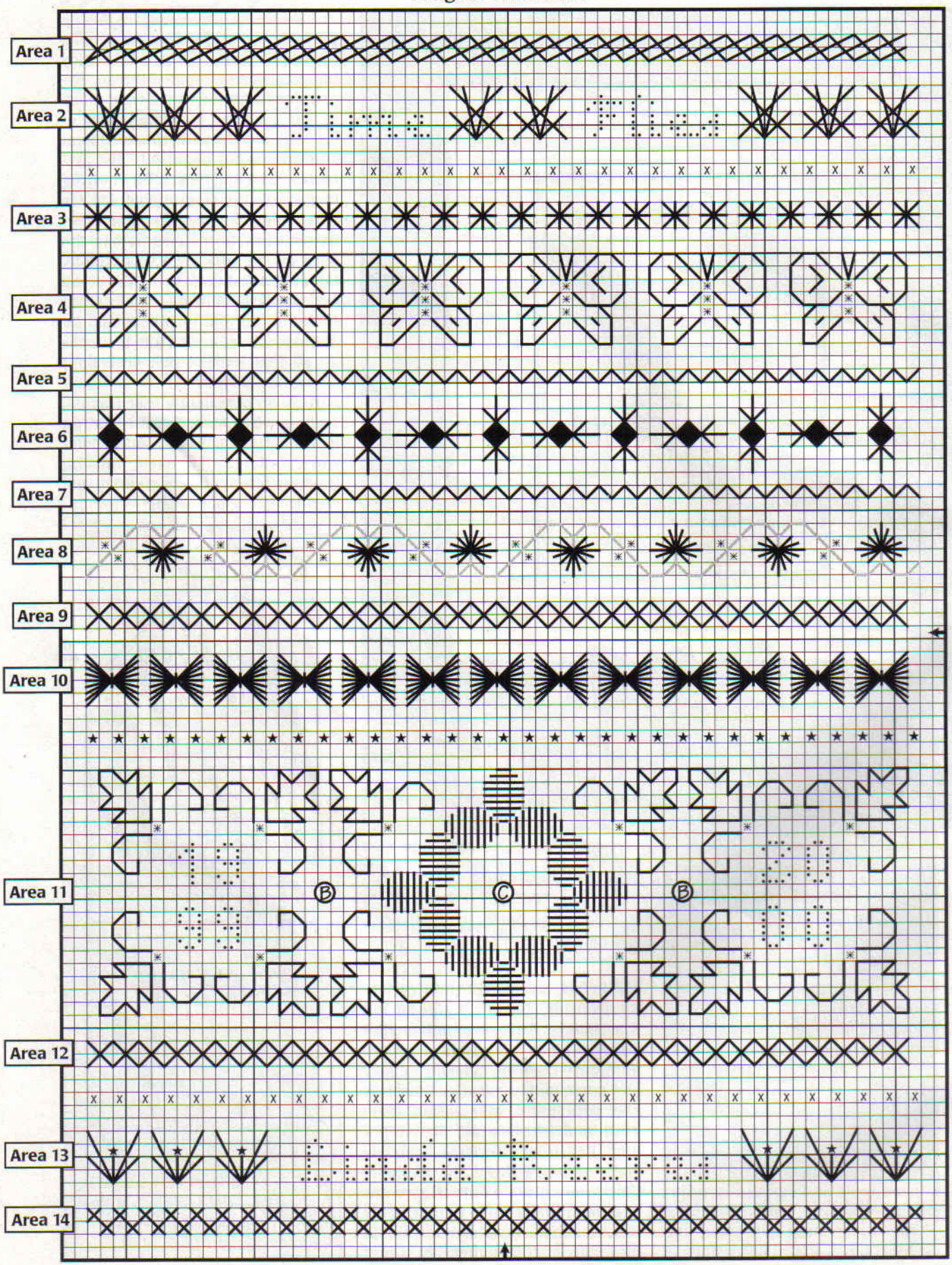
it going," she explains. In addition, Reeves also works at her son's school in public relations and grant writing. Somehow, she manages to squeeze it all in and make things work in spite of a definite lack of time and facilities. "I get a big kick out of people asking me about my design studio. I have to tell them about cleaning peanut butter off the kitchen table so I can use it for my studio," she notes with a chuckle.

The resourceful artist is not hindered by the practical necessities of life. In fact, it is her scientific curiosity about the technical side of life that makes Reeves a unique designer. "I don't really lead a very different life from anybody else," she comments modestly. However, she gets more inspiration from 18th- and 19th-century British poetry than from television commercials or magazines. She explains that "the written words trigger images in my head, and I'll think of my son, husband, or someone else in my family; and then it becomes real to me." From there, Reeves heads upstairs to her thread stash and pulls out floss to begin designing. "I enjoy the precision of counted thread. Everything has to be in the right place to look good, but it's that element of art that blends with the technical stuff to make it beautiful," the artist/scientist divulges. A far cry from testing environmental samples for dioxin poisoning or managing quality-control laboratories across the land, needlework gives this broadly talented artist something the other occupations could not. "I'm really a scientist, but I'm torn between the creative side of myself and the technical. This [cross-stitch designing] allows me to feed all the different parts of my personality," she reveals. Truly a well-rounded artist and an individual talent within the needlework industry, Reeves and La Broderie offer stitchers a varied and creative cache of designs.

Gentle Lessons

Linda Reeves' designs may be purchased in independent needlework shops. To receive an informational brochure about her work, send a large self-addressed, stamped envelope to Linda Reeves, La Broderie, 8312 Mecklenburg Court, Knoxville, Tennessee 37923-6719. She may also be contacted via e-mail at LaBroderie@worldnet.att.net.

Wings of Time Chart



WINGS OF TIME

Designed by Linda P. Reeves of La Broderie

Materials:

- 13" x 11" (33cm x 28cm) piece 28-count light sand Cashel® linen from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- One skein The Caron Collection Wildflowers*
- One skein The Caron Collection Impressions*
- One package Mill Hill Glass Seed Beads*
- One package Mill Hill Glass Treasures*
- One clock-face attachment from Wichelt Imports, Inc.*
- Professionally framed**

*Refer to color code.

**See "Where to Find It" on page 47.

	DMC	Anchor®	
X	597	1064	turquoise
★	793	176	cornflower, med.
●	610	889	drab brown, vy. dk. (half cross stitch over one thread)
	311	148	navy, med.
	611	898	drab brown, dk.
	612	832	drab brown, med.

The Caron Collection Wildflowers

024	twilight

The Caron Collection Impressions

132	honeysuckle

Mill Hill Glass Seed Beads

✶ 00557	gold

Mill Hill Glass Treasures

Ⓑ 12125	jet AB petite butterfly

Wichelt Imports, Inc. Attachments

Ⓒ 993300	clock face

Stitch count: 93H x 65W
Design size: 6⅔" x 4⅔" (17cm x 12cm)

Instructions: Cross stitch over two threads, using two strands of floss unless otherwise indicated. Attach beads and other attachments, using one strand of matching floss.

Special instructions:
NOTE: Use one strand of Wildflowers or one strand of Impressions unless otherwise indicated. Stitch illustrations continue on page 42.

***Area 1*—**Work long-arm cross stitch, using two strands 793/176.

***Area 2*—**Work rapid stitch, using 132. Work half cross stitch over one thread for lettering, using one strand 610/889.

***Area 3*—**Work Smyrna cross stitch over four threads, using 132.

***Area 4*—**Backstitch butterfly wings, using 024. Backstitch antennae and accents inside wings, using one strand 311/148.

***Areas 5 and 7*—**Backstitch using two strands 611/898.

***Area 6*—**Work star stitch over four threads where ◆ appears, using 132. Work straight stitch for embellishments, using two strands 311/148.

***Area 8*—**Work partial diamond-eyelet stitch, using 024. Backstitch vine and stem where gray lines appear, using one strand 610/889.

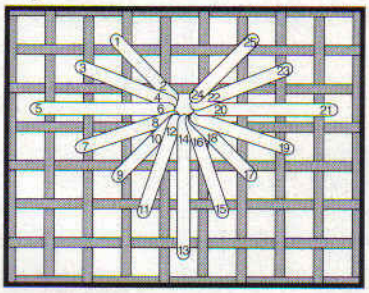
***Areas 9 and 12*—**Cross stitch over four threads, using two strands 612/832.

***Area 10*—**Work butterfly Rhodes stitch, using 132. Work vertical tacking stitch over two threads, using two strands 597/1064.

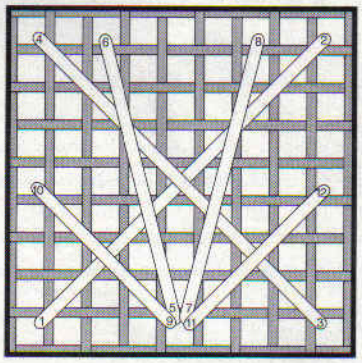
***Area 11*—**Backstitch leaves, using 024. Backstitch vines, using one strand 311/148. Work satin stitch for central motif, using 132. Work half cross stitch over one thread for dates, using one strand 610/889.

***Area 13*—**Work half cross stitch over one thread for personalization, using one strand 610/889 and referring to alphabet chart below. Work straight stitch for stems and leaves of motifs. (**NOTE:** Omit or add motifs as needed depending on length of personalization.)

***Area 14*—**Work herringbone stitch, using 024.

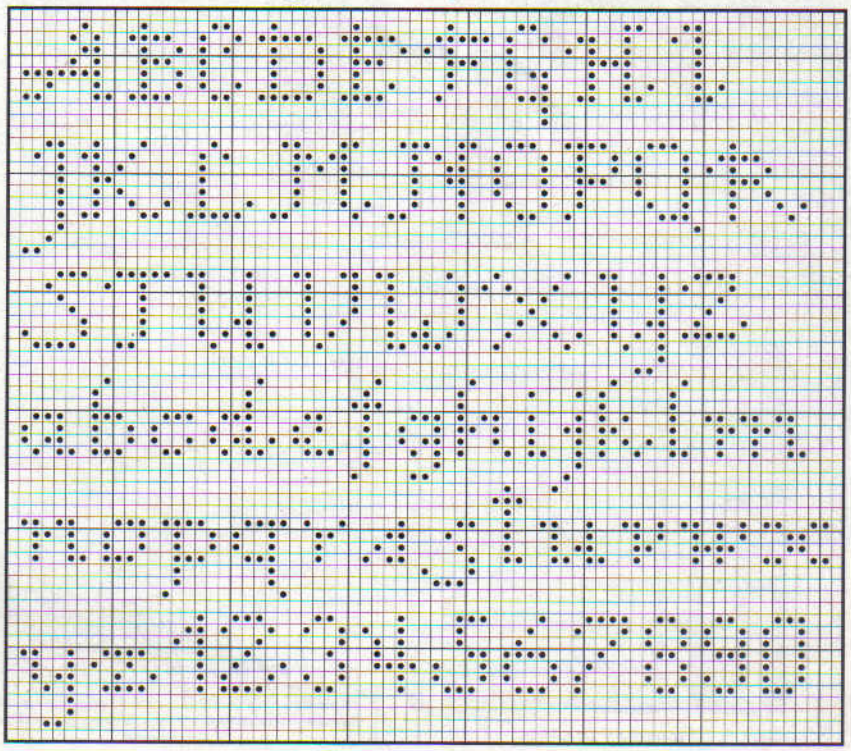


Partial Diamond-Eyelet Stitch



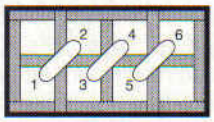
Rapid Stitch

Wings of Time Alphabet Chart

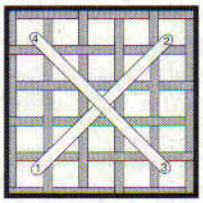


Stitch Illustrations

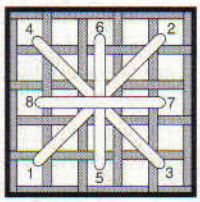
Cross Stitch (Over One)



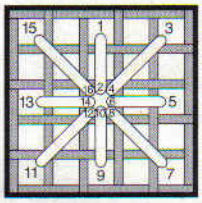
Half Cross Stitch (Over One)



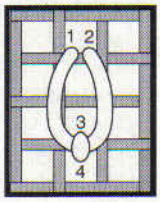
Cross Stitch (Over Four)



Smyrna Cross (Over Four)

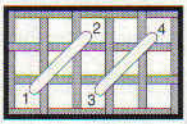


Algerian-Eye Stitch

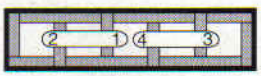


Lazy-Daisy Stitch

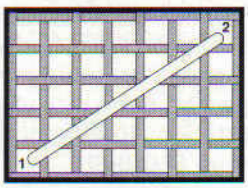
Cross Stitch (Over Two)



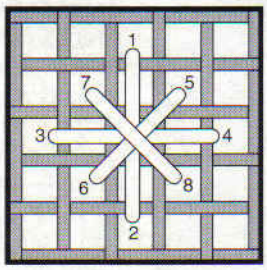
Half Cross Stitch (Over Two)



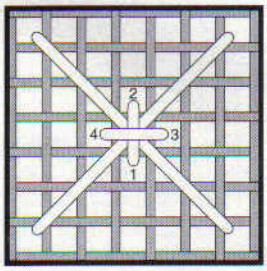
Backstitch



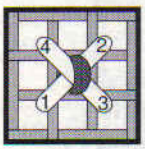
Long Stitch/Straight Stitch



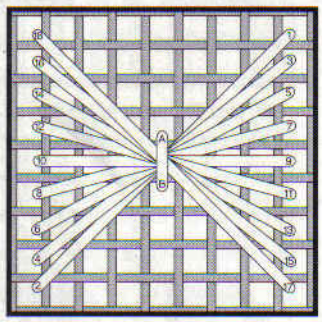
Star Stitch (Over Four)



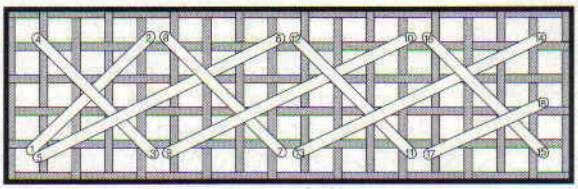
Long Stitch with Upright Cross Stitch

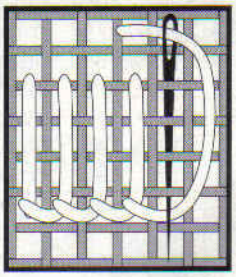


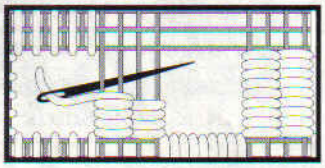
Attaching a Bead with Cross Stitch

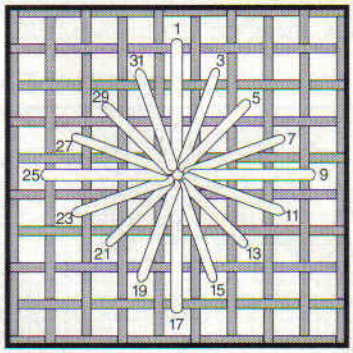

Butterfly Rhodes Stitch with Vertical Tacking Stitch

Attaching a Bead with Half Cross Stitch

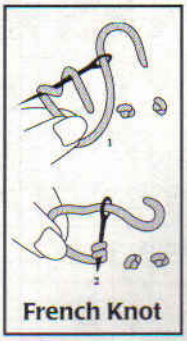

Long-Arm Cross Stitch


Buttonhole Stitch

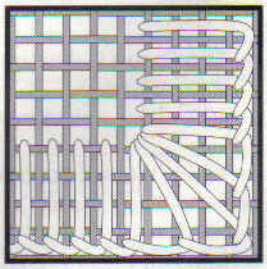

Woven Bars

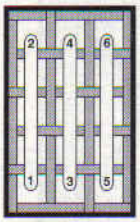


Diamond Eyelet Stitch (Over Eight)

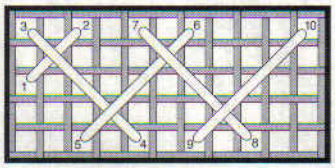


French Knot

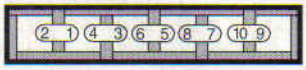

Buttonhole Edge Turning Corner



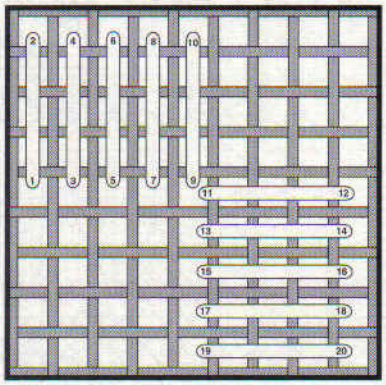
Satin Stitch (Vertical)



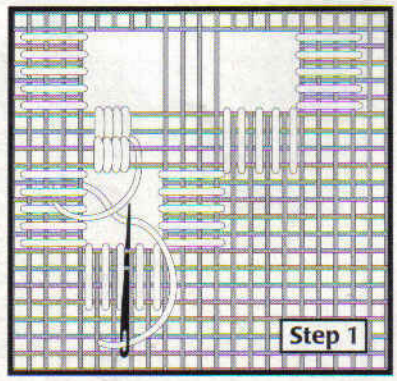
Herringbone Stitch

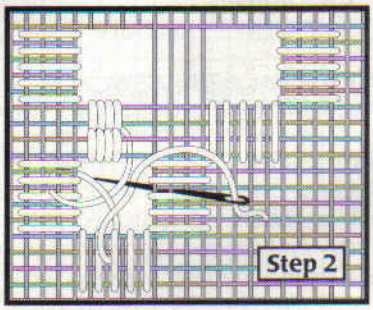


Backstitch (Over One)



Kloster Blocks



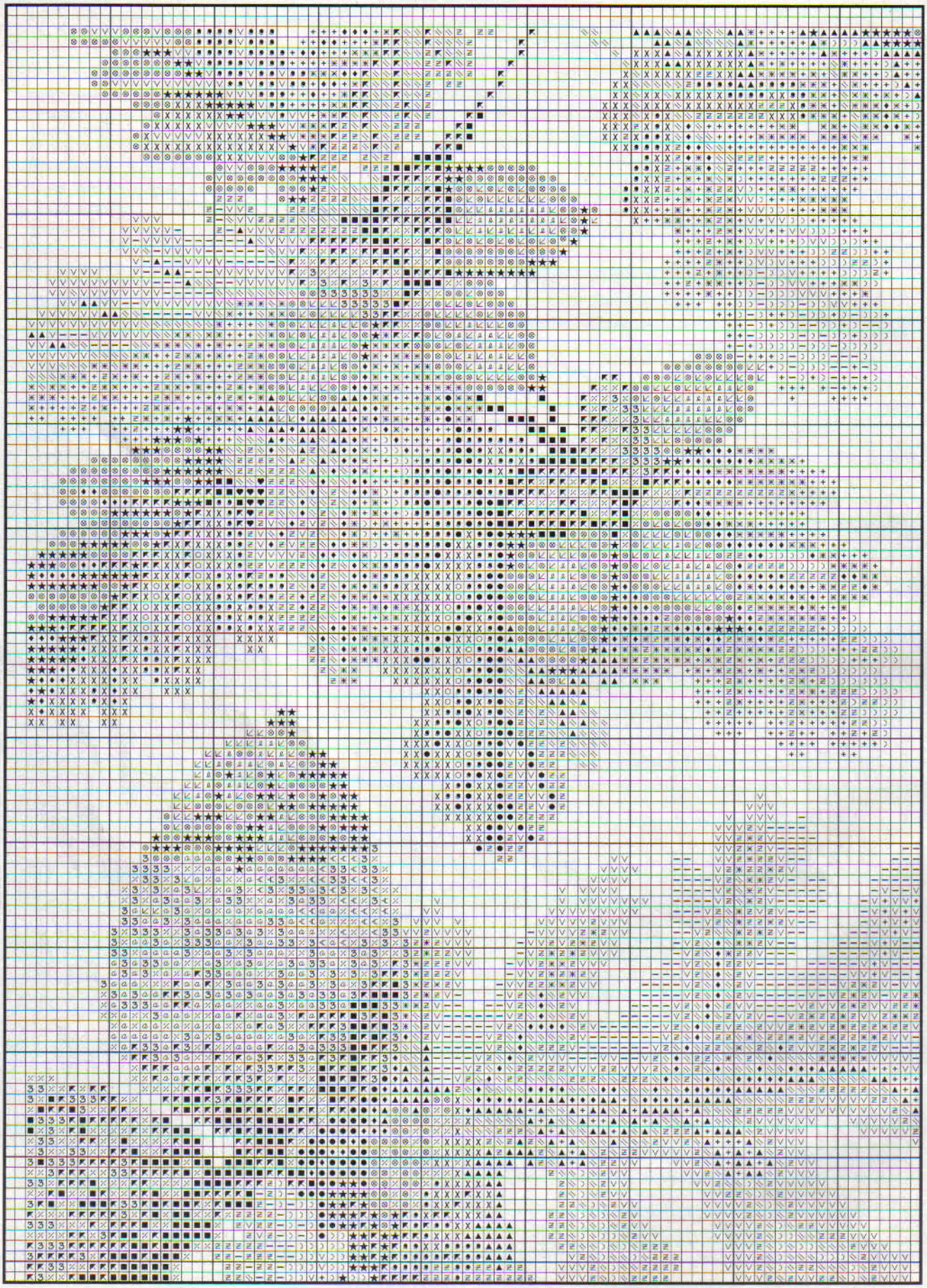


(Continue weaving bar.)
Woven Bars With Dove's Eye

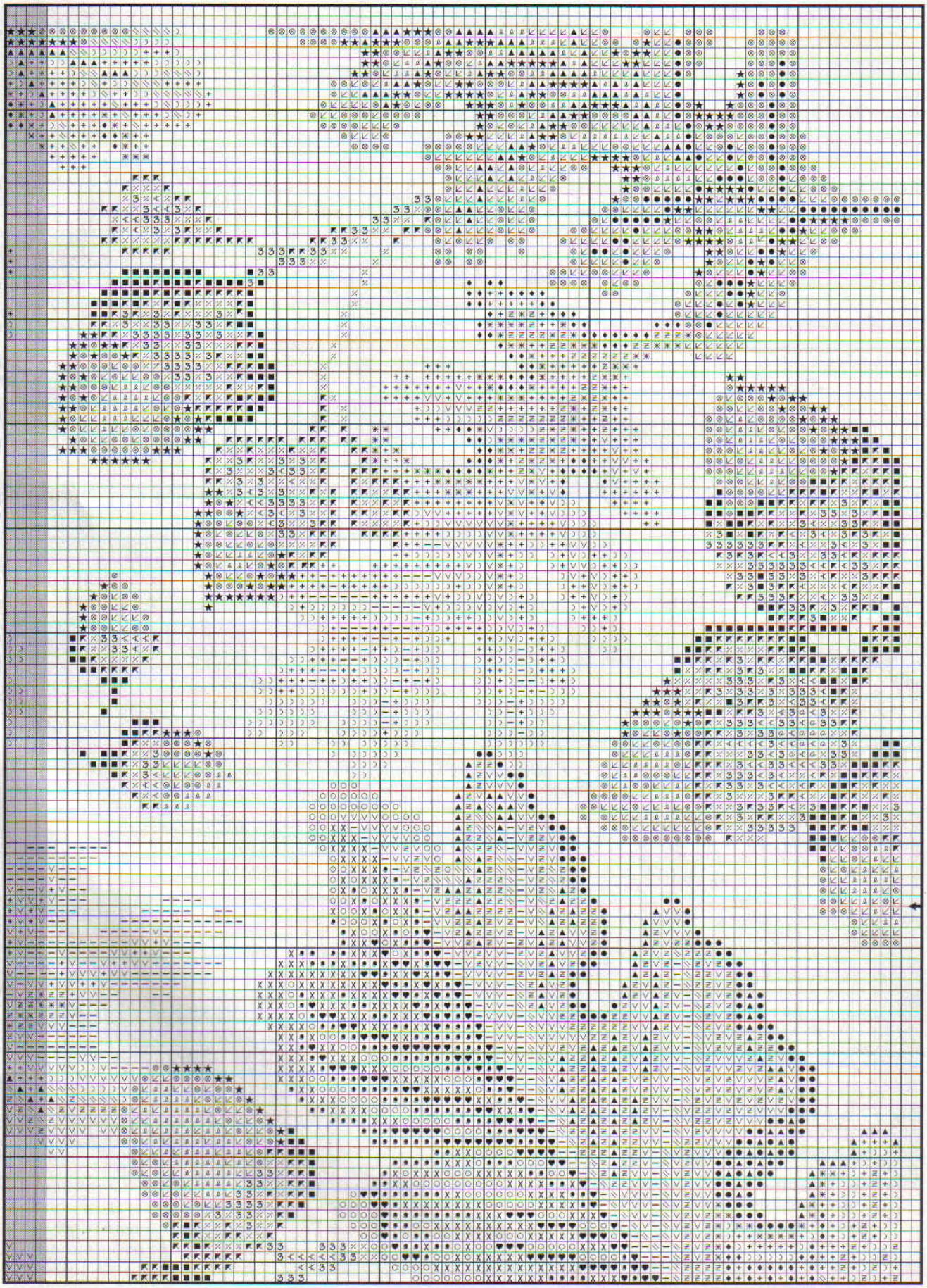
Acorn Pillow

A beautiful interpretation of autumn, these detailed acorn motifs of varying sizes are worked in full cross stitches in a palette of browns, greens, and golds. The perfect addition to almost any sitting room, den, or study, this pillow is elegant without being bold. Chart begins on page 44. Finishing instructions are on page 45.

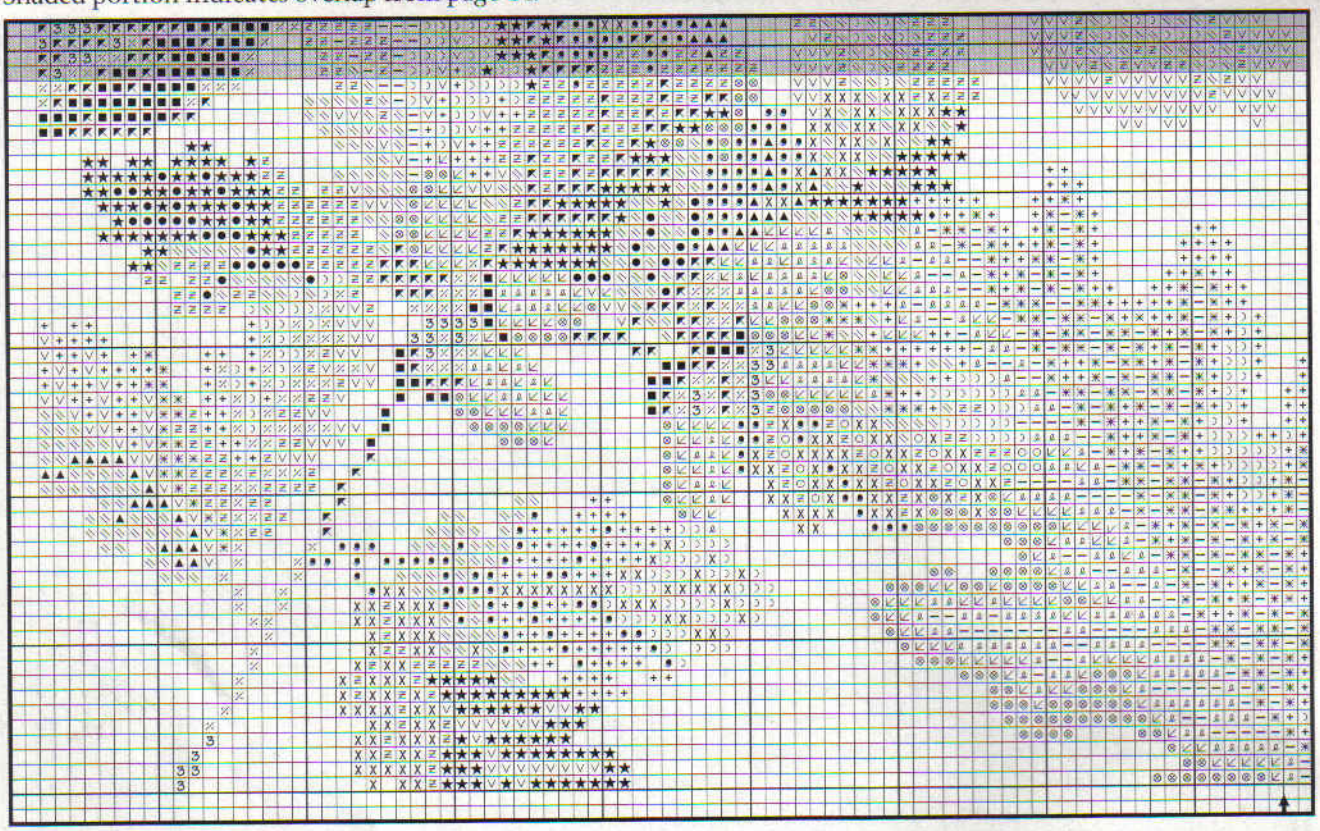
Acorn Pillow Chart



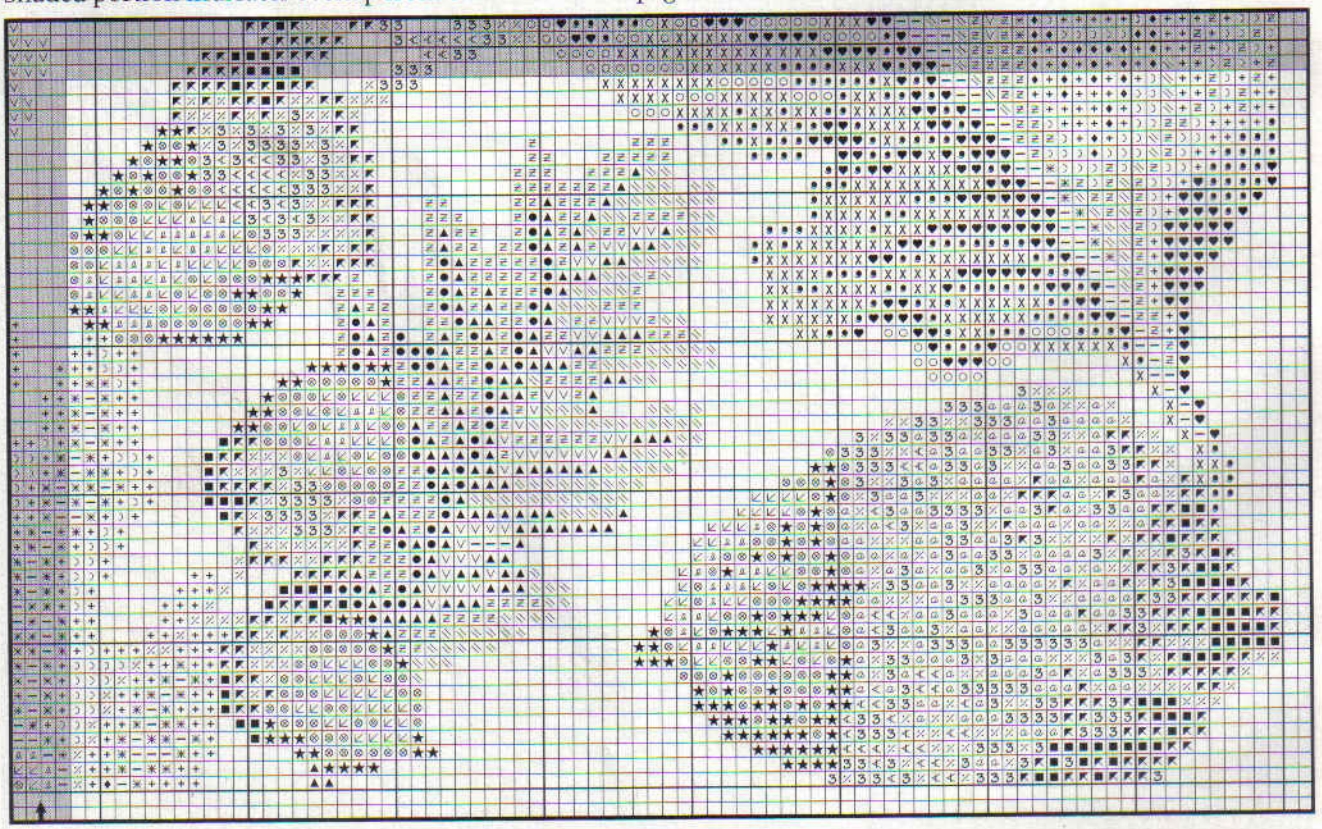
Shaded portion indicates overlap from previous page.



Shaded portion indicates overlap from page 44.



Shaded portion indicates overlap from chart above and page 45.



ACORN PILLOW FINISHING INSTRUCTIONS

Materials:

- ⅜" (16mm)-diameter gold cording (**NOTE:** See Step 2 to determine length needed.)
- ½ yd. (46cm) backing fabric to complement stitched design
- ½ yd. (46cm) neutral color fabric for lining
- Thread to match fabrics
- Polyester stuffing
- Hand-sewing needle
- Ruler
- Tape measure
- Fabric-marking pen
- Straight pins
- Scissors
- Steam iron
- Sewing machine (optional)

NOTE: Please read all instructions carefully before beginning. Use a ½" (13mm) seam allowance.

1. Press stitched piece from back, straightening fabric as much as possible. Measure ¼" (6mm) out from all sides of design and mark with fabric-marking pen, staying on the grain. **DO NOT** cut fabric. Place pillow top (right-side up) over a piece of lining fabric (right-side up) and pin layers together along edge of stitching. Sew lining fabric to pillow top along drawn line. Remove pins.

2. Calculate approximate circumference of your finished pillow by measuring the drawn line. Add 3" (8cm) to this measurement to determine the length of cording.

3. Place pillow top on top of backing fabric with right sides together. Pin layers together. Sew just inside previous seam line through all layers, leaving an opening at bottom for turning. Remove pins. Trim all layers to seam allowances of ½" (13mm), clipping corners.

4. Turn pillow to right side, stuff firmly with polyester stuffing, and sew opening almost closed.

5. Secure cut ends of cording with stitches or transparent fabric glue. Blindstitch cording to pillow, using sewing thread to match cording and concealing cut ends in pillow opening. Sew opening closed.

ACORN PILLOW

Designed by Donna Vermillion Giampa

Materials:

- 18" x 18" (46cm x 46cm) piece 28-count dirty Cashel® linen from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally finished**

Refer to color code.

***Finishing instructions appear at left.*

	DMC	Anchor®	
♥	730	845	olive, vy. dk.
๑	732	281	olive
X	733	280	olive, med.
○	734	279	olive, lt.
◆	829	906	olive, vy. dk.
✶	831	277	olive, med.
+	832	907	olive
☽	834	874	olive, vy. lt.
●	935	861	avocado, vy. dk.
▲	937	268	avocado, med.
⍀	469	267	avocado
⧖	470	266	avocado, lt.
v	471	265	avocado, vy. lt.
–	472	253	avocado, ul. lt.
★	680	901	old gold, dk.
⊗	729	890	old gold, med.
⍁	676	891	old gold, lt.
ℓ	677	361	old gold, vy. lt.
■	938	381	coffee, ul. dk.
⍇	801	359	coffee, dk.
⁒	434	310	brown, lt.
ℑ	435	365	brown, vy. lt.
⍋	436	363	tan
⍺	437	362	tan, lt.

Stitch count: 168H x 168W
Design size: 12" x 12" (30cm x 30cm)

Instructions: Cross stitch over two threads, using two strands of floss.

Stitched by Connie Winslett and Denise Hogan
Finished by Lorna Reeves

Where To Find It

Most framing by David's Arts & Frames, 3920 Crosshaven Drive, Birmingham, AL 35243, (205)967-0480, e-mail: *davarts@worldnet.att.net*, website: *http://home.att.net/~davarts.*

Page 22—Lady's long-sleeve white Stitch-A-Blouse (#SABLS; sizes XS-XXL; $34.00) and girl's long-sleeve white Stitch-A-Blouse [#GSAB; sizes XS (4/5)-L (10/12); $29.00] + $4.00 shipping (surcharge for orders outside the U.S.), available from Rushwear Apparel Mfg., Post Office Box 1352, Madison, WI 53701, (800)257-7874 or (608)848-1750, website: *www.stitchablouse.com.* Send a SASE to the above address to receive a free catalog.

Page 27—Honey burl frame (#PR639) from Old Colonial Designs, Post Office Box 704, Marshfield, MA 02050, (781)826-3447, fax (781)837-5088.

Page 52—Plaid flannel jumper [sizes XS (4/6)-XXL (24/26) and plaid flannel country patchwork vest [sizes XS (4/6)-XXL (22/24)] from Sew Original, 6439 Ming Avenue, Bakersfield, CA 93309, (888)739-1060 or (661)832-9276, e-mail: *SEW6439@aol.com.*

Editor's Note: When contacting these sources, please tell them that you read about them in this issue of Just CrossStitch magazine.

Oops!

The following information was inadvertently omitted from the color code of ***Christmas Lily*** by Emie Bishop of Cross 'N Patch in the ***1999 Just CrossStitch Christmas Ornaments*** special issue:

Fabric: 9½" x 9½" (24cm x 24cm) piece 32-count cream Belfast® linen from Zweigart®
Stitch count: 56H x 56W
Design size: 3½" x 3½" (9cm x 9cm)

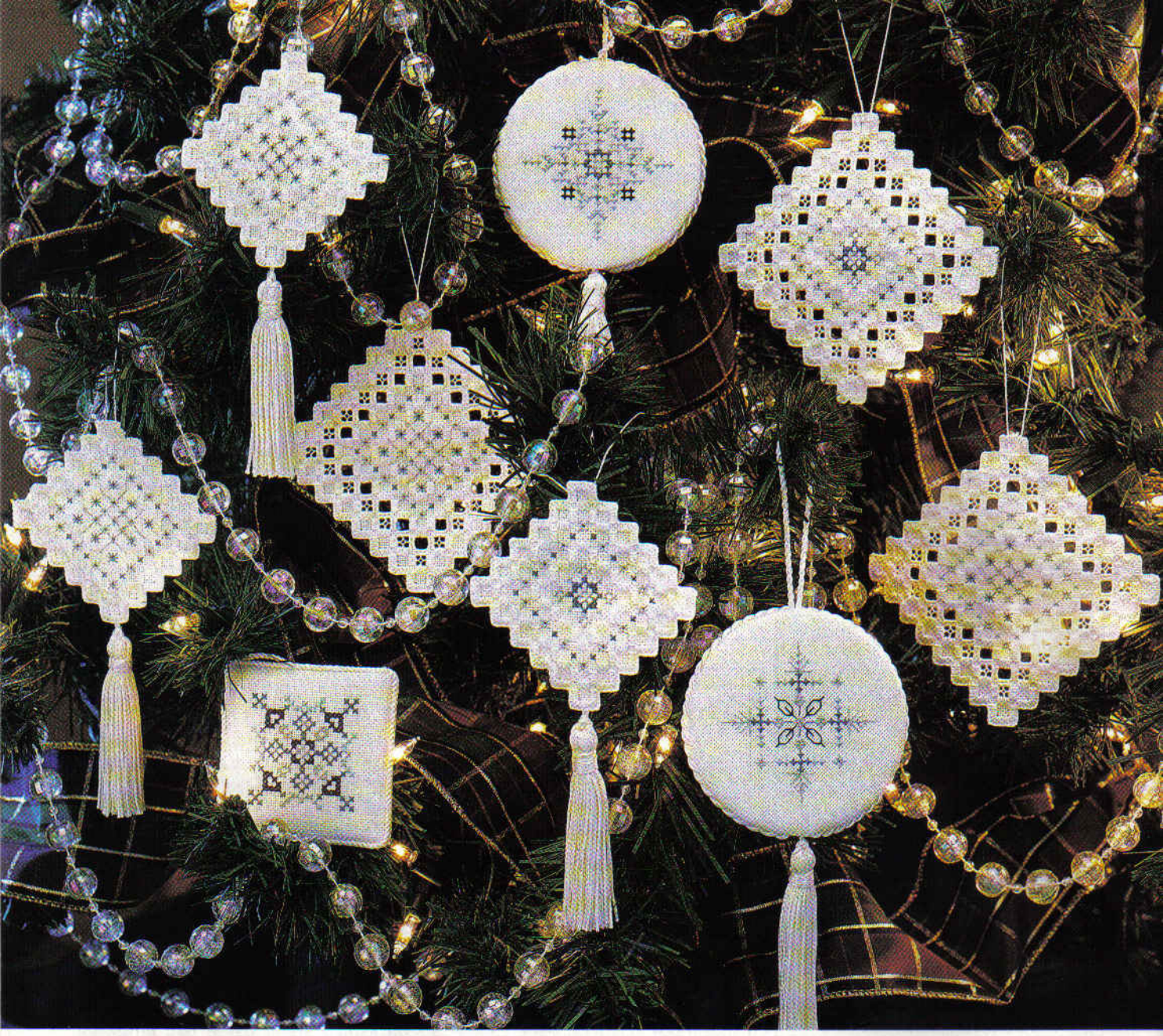
Instructions: Cross stitch over two threads, using two strands of floss. Backstitch stem, using two strands 895/1044.

Also, the following symbol was omitted from the color code of *Home for Christmas* by Mary Garry of Mary Garry's Sewing Cabin in that same issue:

	The Gentle Art Sampler Threads	
–	1140	Oatmeal

If you are stitching *Pears Pillow* by Donna Vermillion Giampa in the October 1999 issue, you will want to use these corrected symbols and colors:

?	977	1002	gold-brown, lt.
	729	890	old gold, med.
u	3826	1049	golden brown
	676	891	old gold, lt.
✓	472	265	avocado, ul. lt.
	676	891	old gold, lt.



Silver Frost Ornaments

Touches of silver accent these delicate, blue-and-white Hardanger and cross-stitch ornaments. The three large diamond-shapes feature Kloster blocks, buttonhole-stitch edges, Algerian-eye stitches, woven bars, and dove's eyes. By omitting the needleweaving, small diamond-shaped ornaments can be worked with the same interior motifs that are used for the large ones. The simple, cross-stitched ornaments are elegant in appearance and can be finished as circles or squares with or without tassels.

Finishing instructions are on pages 50 and 51.

SILVER FROST HARDANGER ORNAMENTS

Designed by Dorothy Gilchrist

Materials:

- 8" x 8" (20cm x 20cm) piece each 28-count white Jubilee from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- One ball each DMC Coton Perlé #8 and #12*
- One spool Kreinik Very Fine Braid #4*
- One package Mill Hill Antique Glass Beads*
- Size 24, 26, and 28 tapestry needles
- One purchased white tassel per ornament (optional)

Refer to color code.

	DMC	Anchor®	
♡	3752	1032	antique blue, vy. lt.
X	931	1034	antique blue, med.
★	931	1034	antique blue, med. (Algerian-eye stitch)

DMC Coton Perlé #8 and #12

blanc	white

Kreinik Very Fine Braid #4

⊆ 001	silver
✳ 001	silver (Algerian-eye stitch)

Mill Hill Antique Glass Beads

o 03021	royal pearl

Stitch count:

Small	46H x 46W
Large	62H x 62W

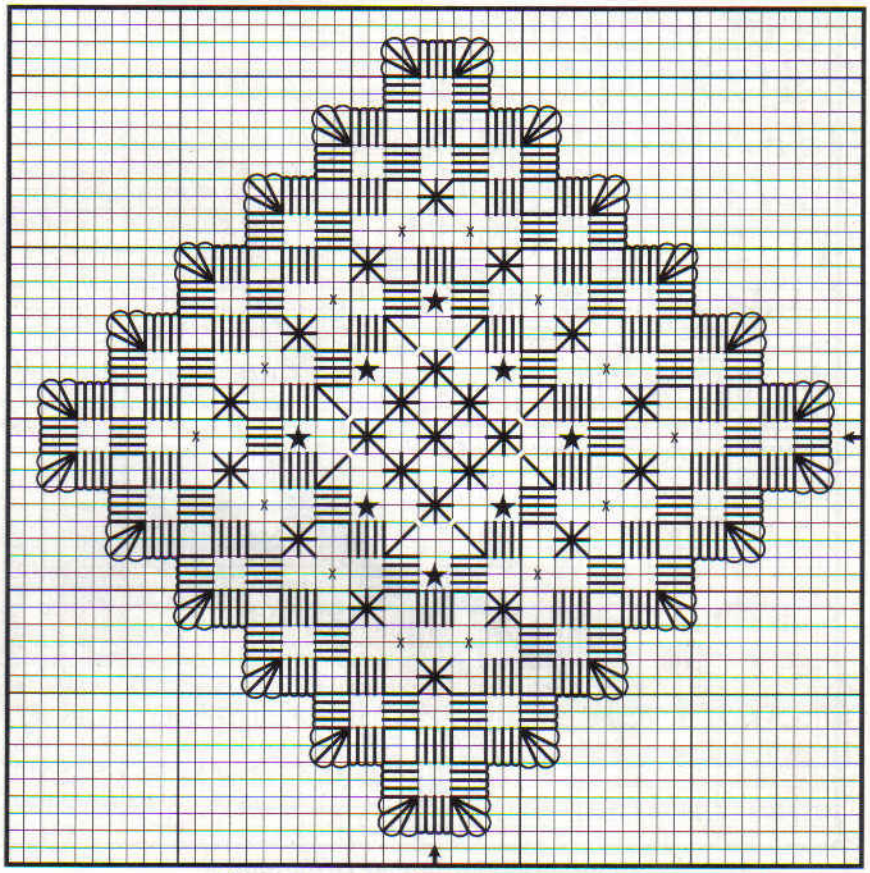
Design size:

Small	3⅓" x 3⅓" (8cm x 8cm)
Large	4½" x 4½" (11cm x 11cm)

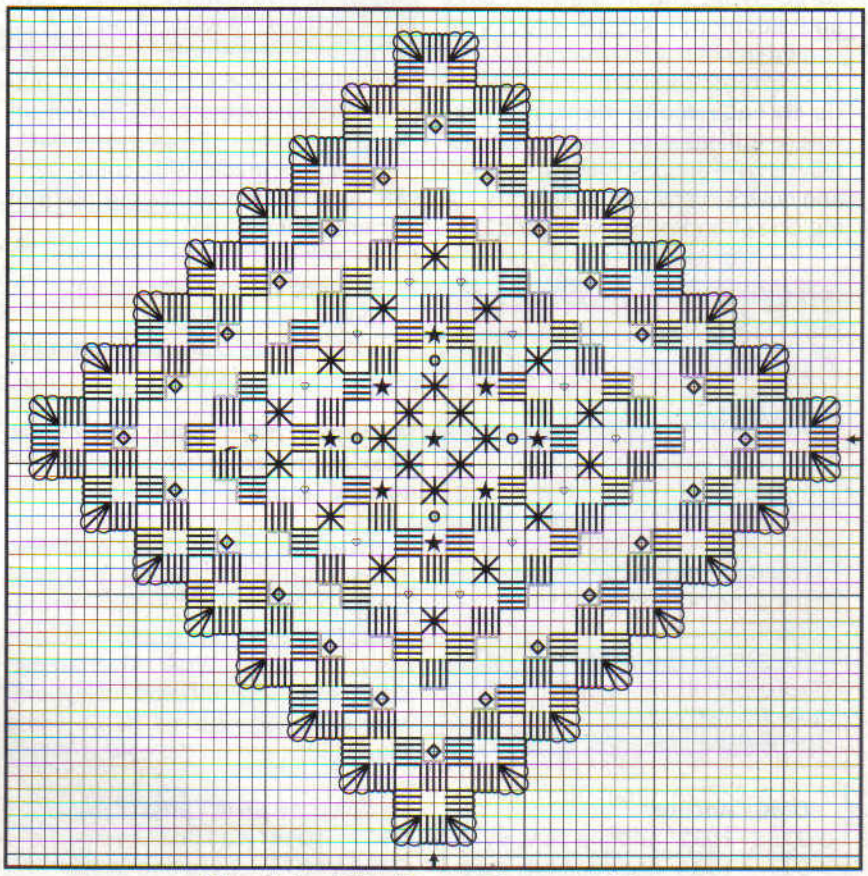
Instructions: Cross stitch over two threads, using two strands of floss or one strand of very fine braid. Work Kloster blocks and buttonhole-stitch edge, using one strand of coton perlé #8. Work Algerian-eye stitch over four threads, using one strand of floss or very fine braid. Attach beads, using one strand of matching floss. **NOTE:** Stitch illustrations are on page 42.

Special instructions:

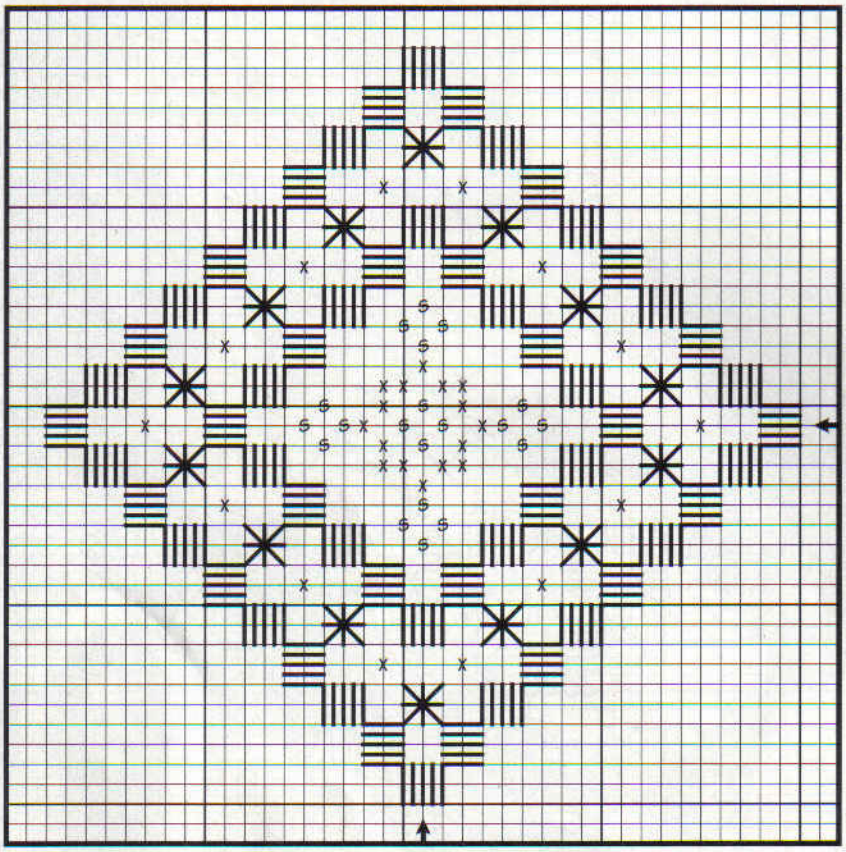
Small—Work buttonhole-stitch edge as shown in chart for Ornament 1 and central motif of ornaments.



Silver Frost Hardanger Ornament 1



Silver Frost Hardanger Ornament 2



Silver Frost Hardanger Ornament 3

Large–Work buttonhole-stitch edge and additional Kloster blocks as shown in chart for Ornament 2 and central motif of ornaments. Cut fabric threads along Kloster blocks where indicated by gray lines. Carefully remove threads. Work woven bars and dove's eye where ◊ appears, using one strand of coton perlé #12.

Finishing instructions: Using a sewing machine and white thread, "stitch in the ditch" of buttonhole-sttich edge. Trim away excess fabric along buttonhole-stitch edge, being careful not to clip stitches. Press from back. Hanger was made using coton perlé #8. Attach tassel at bottom point of ornament if desired.

SILVER FROST CROSS-STITCH ORNAMENTS

Designed by Dorothy Gilchrist

Materials:

- 6" x 6" (15cm x 15cm) piece each 28-count white Jubilee from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- One spool Kreinik Very Fine Braid #4*
- Size 24 tapestry needle
- Professionally finished**

*Refer to color code.

**See finishing instructions on page 51.

DMC	Anchor®	
○ 3752	1032	antique blue, vy. lt.
X 931	1034	antique blue, med.
■ 3750	1036	antique blue, vy. dk.

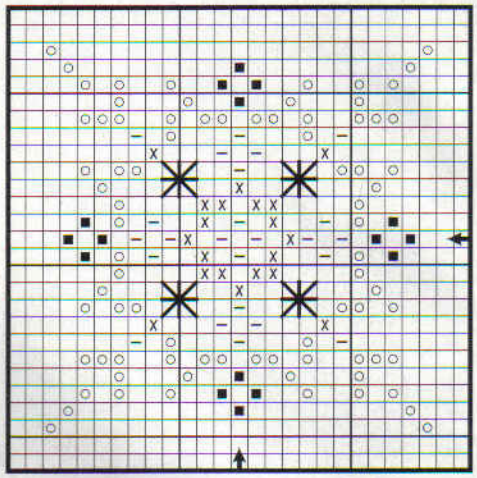
Kreinik Very Fine Braid #4	
– 001	silver
✳ 001	silver (Algerian-eye stitch)

Maximum stitch count: 24H x 24W
Maximum design size: 1¾" x 1¾" (4cm x 4cm)

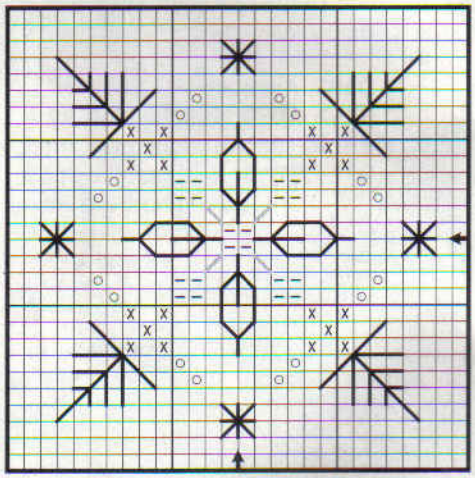
Instructions: Cross stitch over two threads, using two strands of floss or one strand of very fine braid. Backstitch using one strand of floss or very fine braid. Work Algerian-eye stitch over four threads, using one strand of very fine braid. **NOTE:** Stitch illustrations are on page 42.

Backstitch instructions:

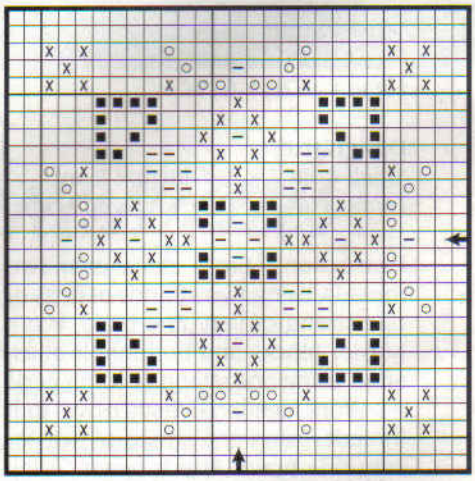
931	1034	gray lines
3750	1036	leaves and stems
001		tree shapes



Silver Frost Cross-Stitch Ornament A



Silver Frost Cross-Stitch Ornament B



Silver Frost Cross-Stitch Ornament C

ORNAMENT FINISHING INSTRUCTIONS

Materials:

Cording or trim (**NOTE:** See Step 4 to determine length needed.)
Backing fabric to complement or match cross-stitch fabric
Self-adhesive padded mounting board
Ruler
Tape measure
Scissors
Steam iron
Hot-glue gun or craft glue (optional)
Purchased white tassel (optional)

NOTE: Please read all instructions carefully before beginning.

1. Press stitched piece from back, straightening fabric as much as possible. **NOTE:** Some flosses and threads cannot be washed or even ironed with steam. Please refer to manufacturer's instructions before laundering stitched piece or before ironing.

2. Cut two pieces of mounting board to desired ornament size and shape (⅛"–1" larger than stitching is typical).

3. Center stitched ornament on one piece of mounting board, following manufacturer's instructions. Repeat on other piece of mounting board for backing fabric.

3. With wrong sides together, glue backing to ornament.

4. Measure circumference of finished ornament and add 8" for hanger to this measurement to determine the length of cording or trim for each ornament.

5. When attaching cording, secure cut ends with transparent fabric glue. Glue cording to ornament, concealing cut ends. Attach hanger and other embellishments. **NOTE:** Ends of cording, hanger, and tassel can be tucked between ornament and backing and glued in place.

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_____ M/J
_____ S/O
_____ NOV
_____ DEC
_____ J/F 1997
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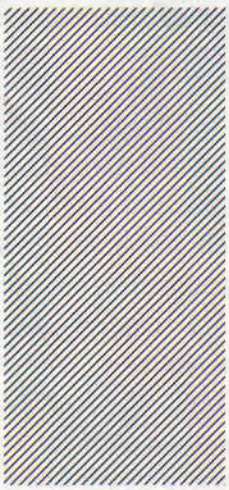

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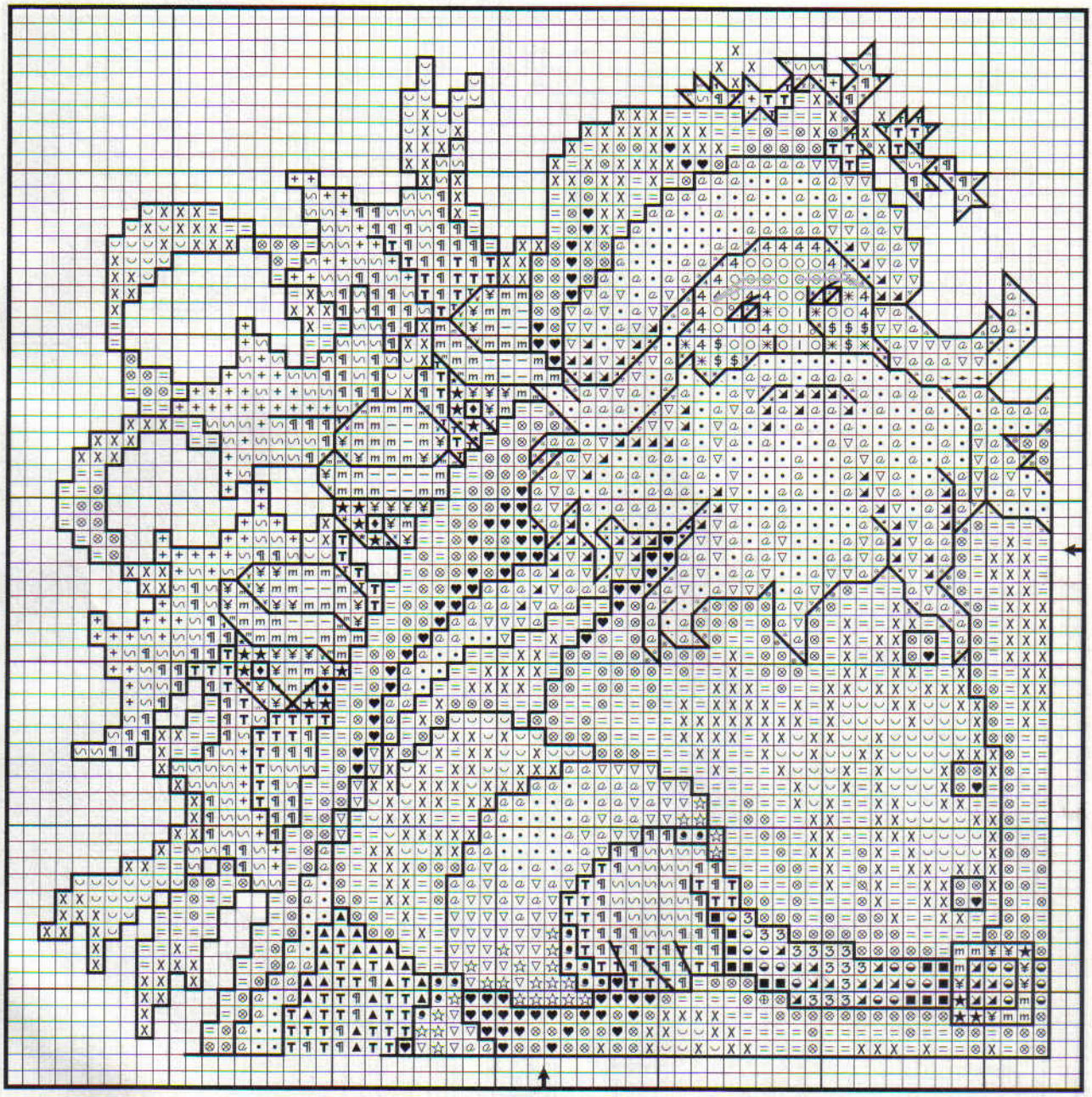
Plaid for the Holidays

Dress in style for Christmas with these pre-finished plaid flannel wearables. The 22-count insert of this charming jumper, above, features three chickadees perched on holly branches. Santa and his reindeer decorate the 26-count panels of the cute patchwork vest, right, that can be teamed with jeans and a shirt for a casual look or be dressed up for holiday parties with a skirt and blouse. These stitched accessories will make wonderful additions to any woman's wardrobe. Chart for *Chickadees on Plaid* begins on page 57. Charts for *Santa & Reindeer Vest* begin on page 53.

Santa Chart



SANTA & REINDEER VEST

Designed by Donna Vermillion Giampa

Materials:

- Plaid flannel patchwork vest with 26-count hickory Heatherfield insert from Sew Original*
- One skein each DMC or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle

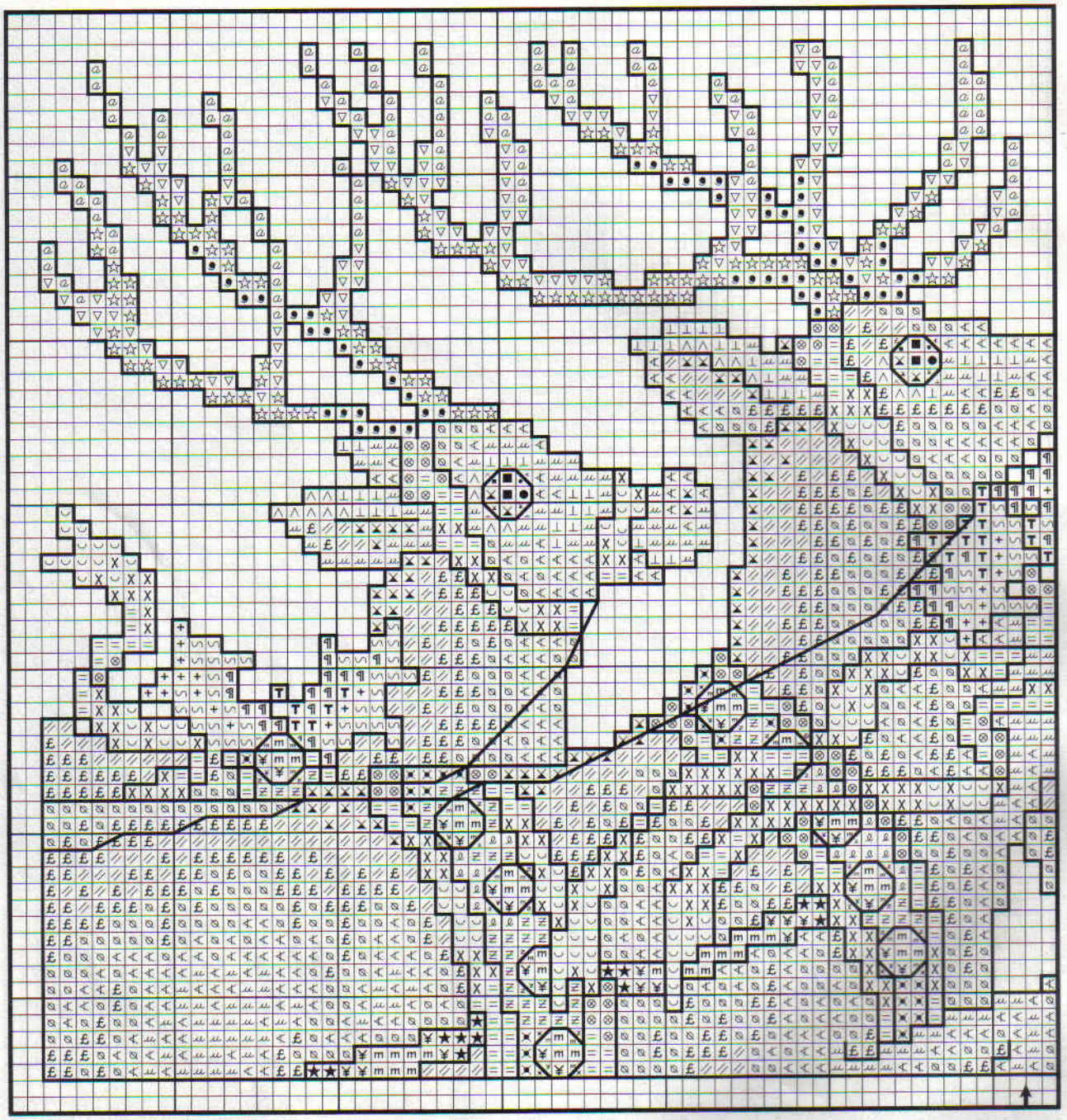
*See "Where to Find It" on page 47.

**Refer to color code.

	DMC	Anchor®	
·	blanc	1	white
=	304	19	red, med.
■	310	403	black
⋇	312	979	navy, lt.
3	317	400	pewter gray
X	321	47	red
≠	334	977	baby blue, med.
↘	413	236	pewter gray, dk.
//	433	358	brown, med.
£	434	310	brown, lt.
⍀	435	365	brown, vy. lt.
∢	436	363	tan
⩍	437	362	tan, lt.
⊗	498	1005	red, dk.
●	640	393	beige-gray, vy. dk.
☆	642	392	beige-gray, dk.
▽	644	391	beige-gray, med.
m	725	305	topaz
	002BF	Kreinik	gold
⌐	727	293	topaz, vy. lt.
	002BF	Kreinik	gold
⊥	738	361	tan, vy. lt.
∧	739	366	tan, ul. lt.
○	754	1012	peach flesh, lt.
4	758	9575	terra-cotta, lt.
◆	781	308	topaz, dk.
★	782	308	topaz, med.
	002BF	Kreinik	gold
¥	783	307	gold
	002BF	Kreinik	gold
⧗	801	359	coffee, dk.
a	822	390	beige-gray, lt.
▲	895	1044	green, dk.
♥	902	897	garnet, vy. dk.
●	938	381	coffee, ul. dk.

(Continued on page 54)

Reindeer Chart



(Continued from page 53)

ı	948	1011	peach flesh, vy. lt.
✳	3064	883	flesh, med.
ℓ	3325	129	baby blue
₸	3345	268	hunter, dk.
¶	3346	267	hunter
ᔕ	3347	266	yellow-green, med.
+	3348	264	yellow-green, lt.
◒	3799	236	pewter gray, vy. dk.
◡	3801	1098	Christmas red, lt.
$	760	1022	salmon
	761	1021	salmon, lt.
bs	336	150	navy
bs	632	936	coffee brown, dk.
bs	780	309	topaz, vy. dk.
bs	3787	904	brown-gray, dk.

Stitch count:

Santa	62H x 62W
Reindeer	63H x 120W

Design size:

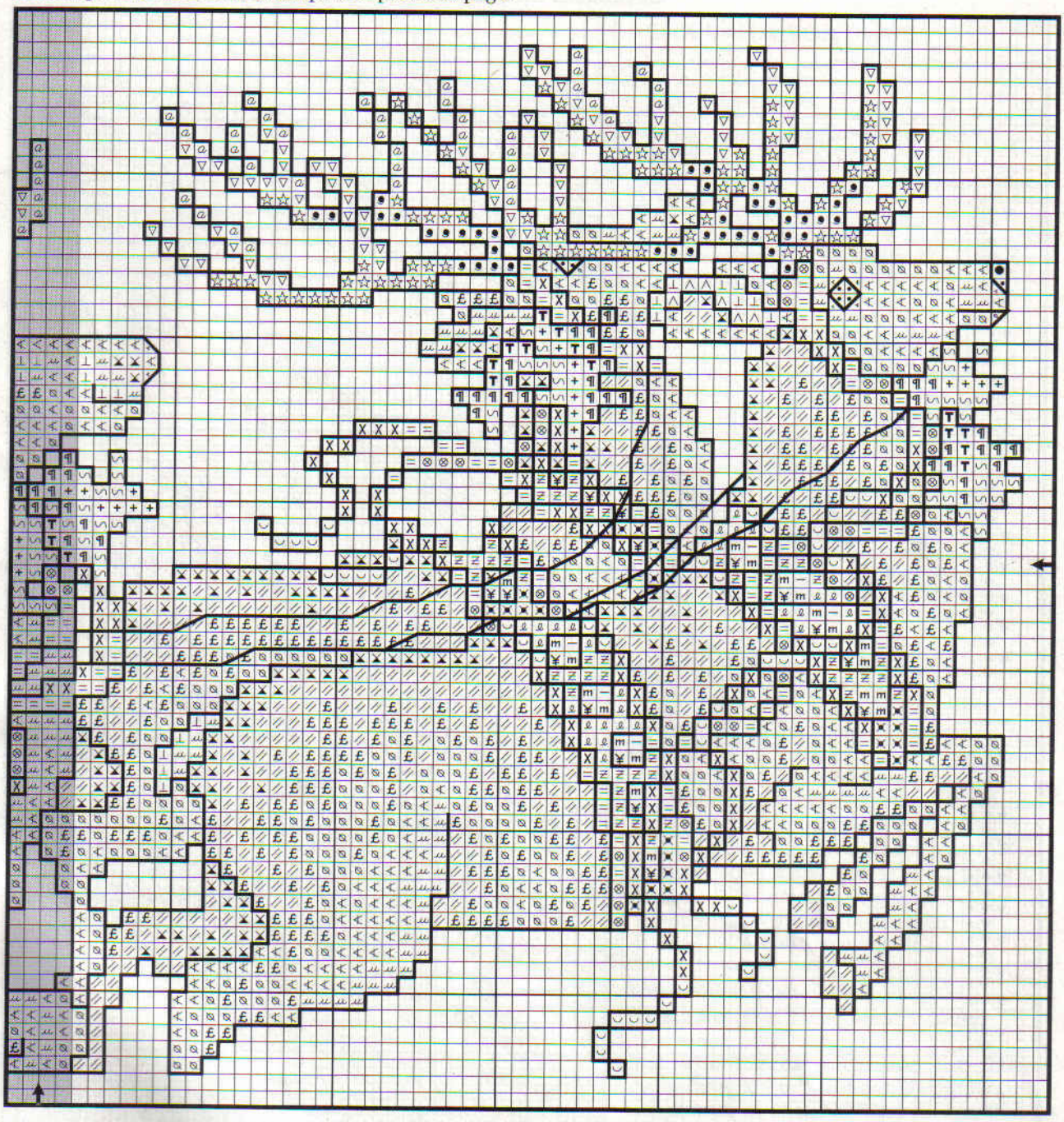
Santa	4⅞" x 4⅞" (12cm x 12cm)
Reindeer	4⅞" x 9¼" (12cm x 23cm)

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of floss and one strand of Kreinik Blending Filament or use one strand of each color. Backstitch using one strand of floss unless otherwise indicated. **NOTE:** Begin stitching *Santa* on square panel two threads up from bottom edge and two threads in from right edge. Begin stitching *Reindeer* on rectangular panel two threads up from bottom edge and two threads in from left edge.

Backstitch instructions:

310	403	Santa's belt
334	977	pupils of Santa's eyes
336	150	inner blue areas of harnesses
632	936	Santa's nose and under eyes
780	309	jingle bells, strap on left front reindeer

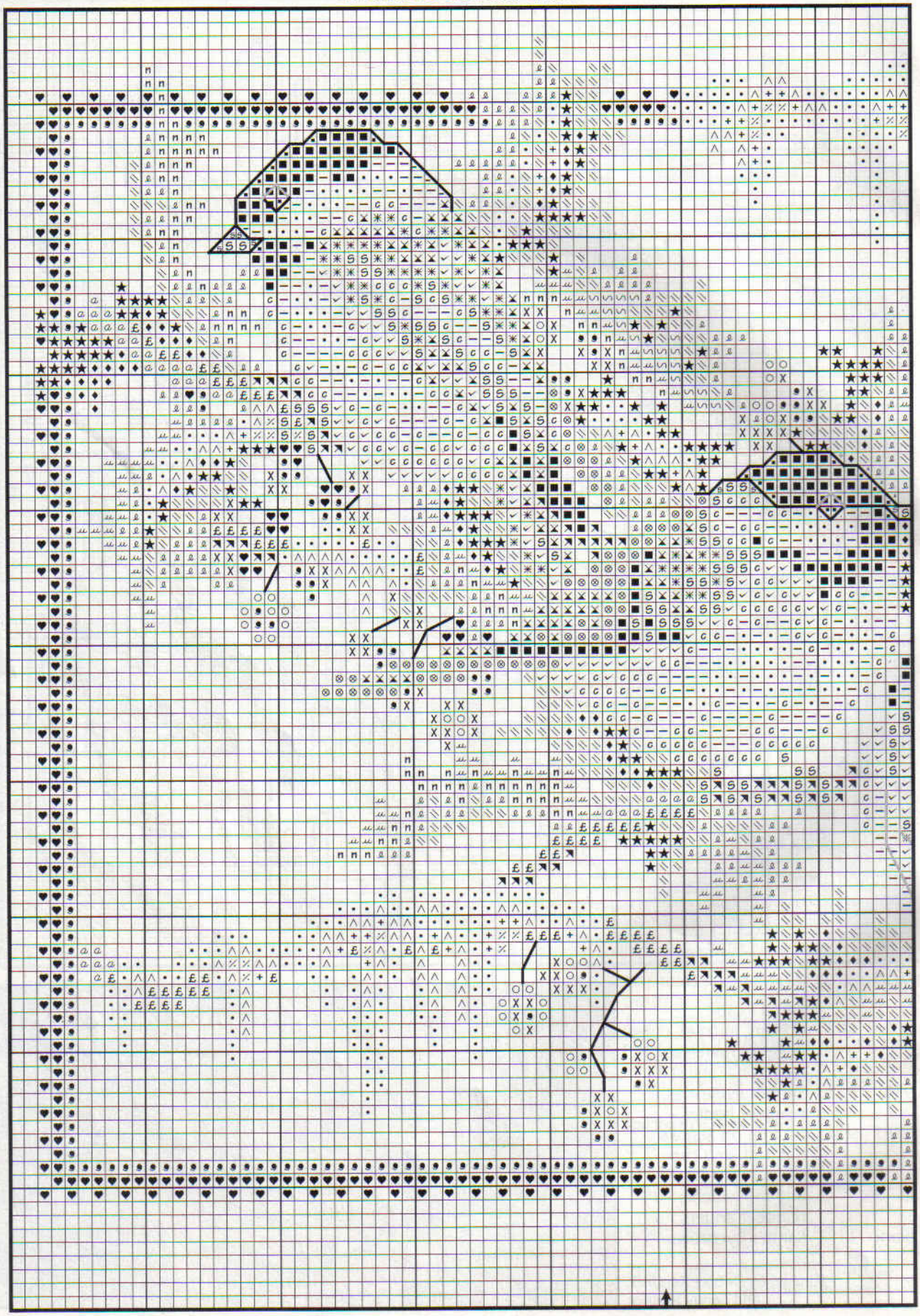
Shaded portion indicates overlap from previous page.



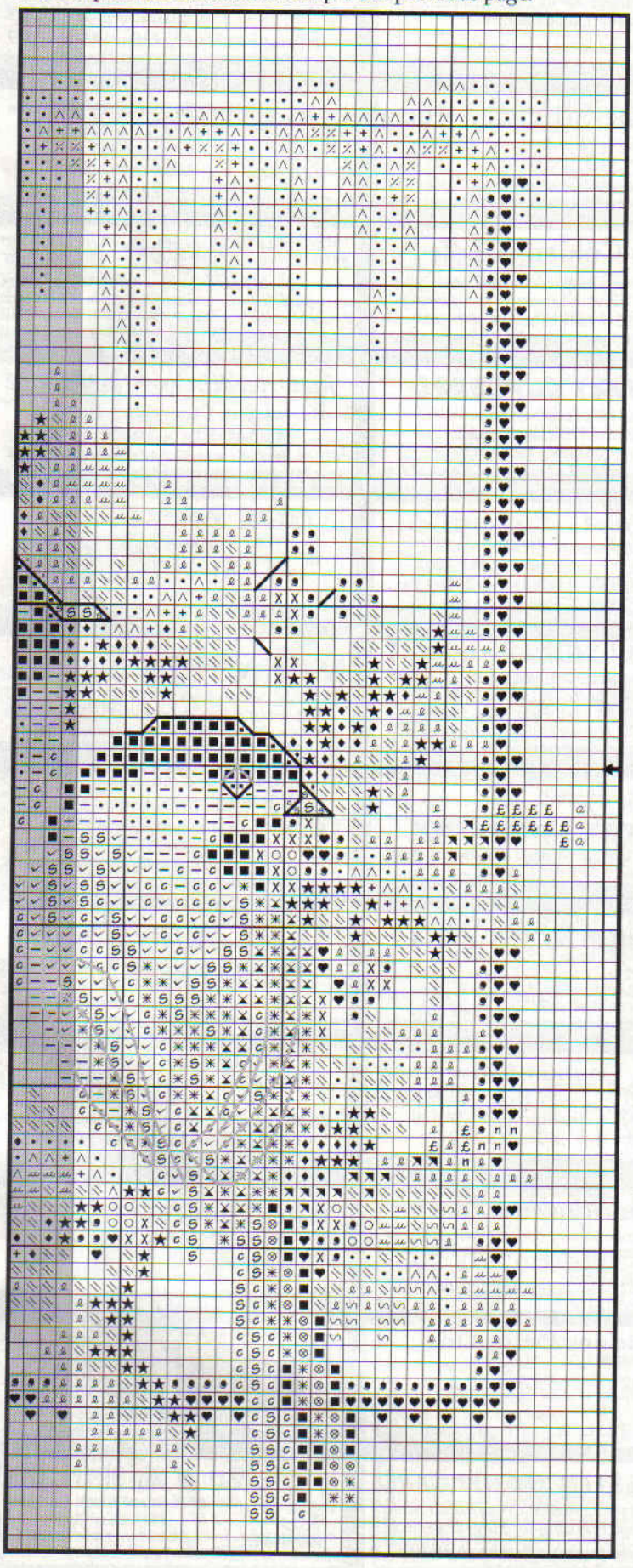
895	1044	holly, lining of Santa's cape
902	897	ribbons, muzzles, outer edges of harnesses, Santa's hat and suit
938	381	Santa's eyelashes, reindeer bodies
3787	904	fur trim on Santa's hat, suit, and cape; Santa's hair, beard, and moustache; reindeer antlers
blanc	1	Santa's eyebrows

Stitched by Debbie Kendrick and Sandy Hedrick

Chickadees On Plaid Chart



Shaded portion indicates overlap from previous page.



CHICKADEES ON PLAID

Designed by Donna Vermillion Glampa

Materials:

- Plaid flannel jumper with 22-count navy Vienna insert from Sew Original*
- One skein each DMC or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle

See "Where to Find It" on page 47.

***Refer to color code.*

	DMC	Anchor®	
·	blanc	1	white
●	304	19	red, med.
■	310	403	black
X	321	47	red
⊗	413	236	pewter gray, dk.
♥	498	1005	red, dk.
◆	500	683	blue-green, vy. dk.
★	561	212	jade, vy. dk.
⍀	562	210	jade, med.
ℓ	563	208	jade, lt.
n	564	206	jade, vy. lt.
–	762	234	pearl gray, vy. lt.
∽	772	259	pine green, lt.
⧗	3021	905	brown-gray, vy. dk.
S	3022	8581	brown-gray, med.
✓	3023	899	brown-gray, lt.
c	3024	388	brown-gray, vy. lt.
%	3325	129	baby blue
ш	3348	264	yellow-green, lt.
∧	3756	1037	baby blue, ul. vy. lt.
✳	3787	904	brown-gray, dk.
○	3801	1098	Christmas red, lt.
+	3841	1096	baby blue, pl.
↗	3862	358	mocha beige, dk.
£	3863	378	mocha beige, med.
a	3864	376	mocha beige, lt.

Stitch count: 92H x 97W
Design size: 8⅜" x 8⅞" (21cm x 22cm)

Instructions: Cross stitch over two threads, using three strands of floss. Backstitch using two strands of floss. **NOTE:** Center red border on jumper bib.

Backstitch instructions:

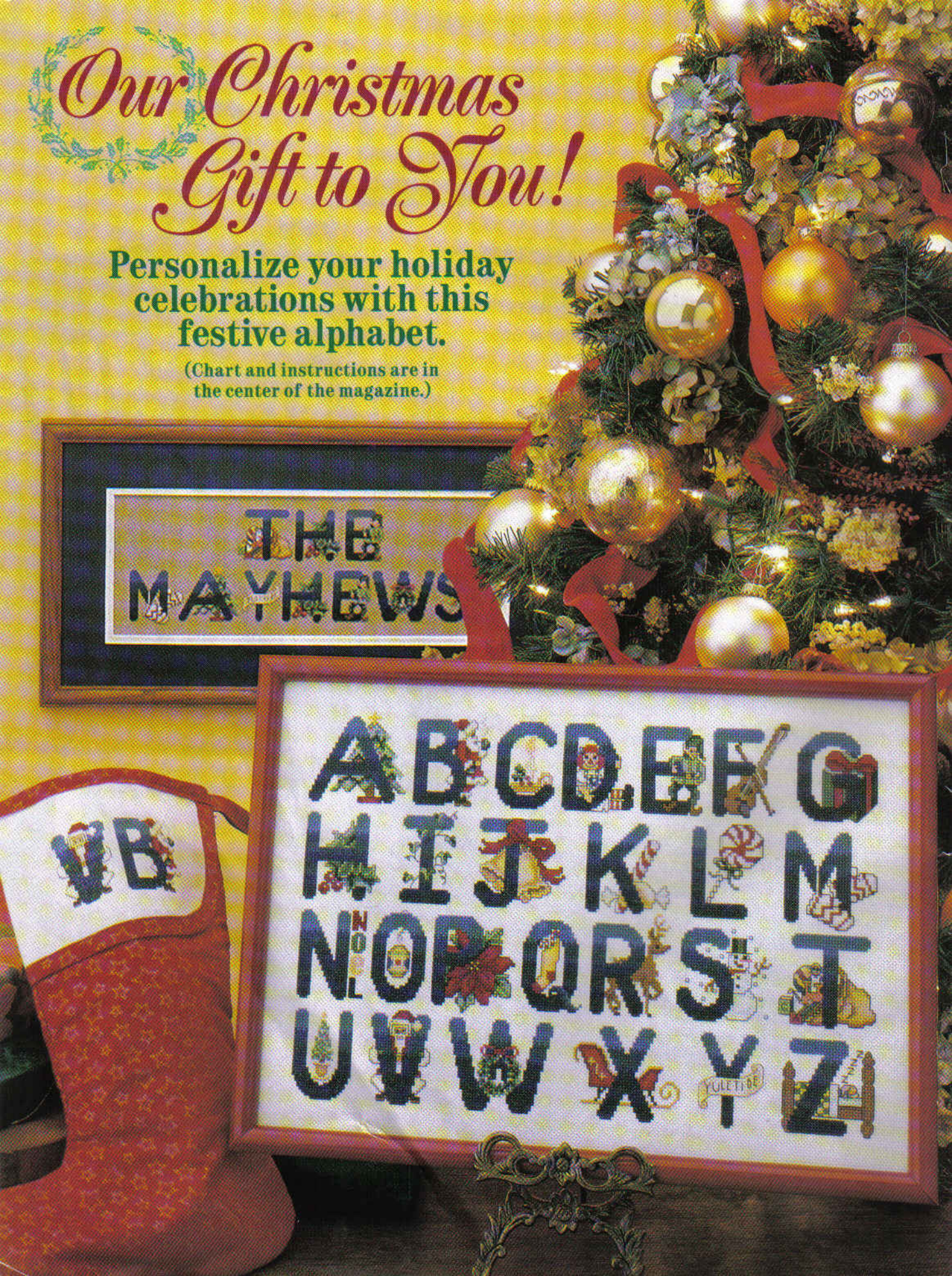
blanc	1	where gray lines appear
310	403	black part of heads
413	236	beaks
3863	378	berry stems

Stitched by Debbie Kendrick

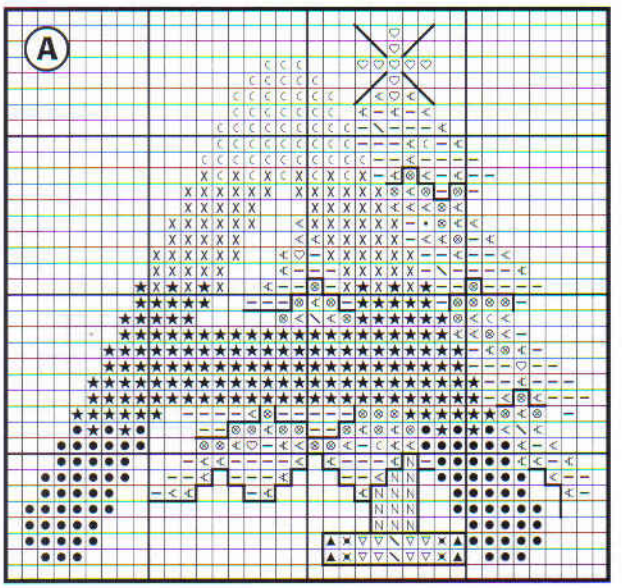
Our Christmas Gift to You!

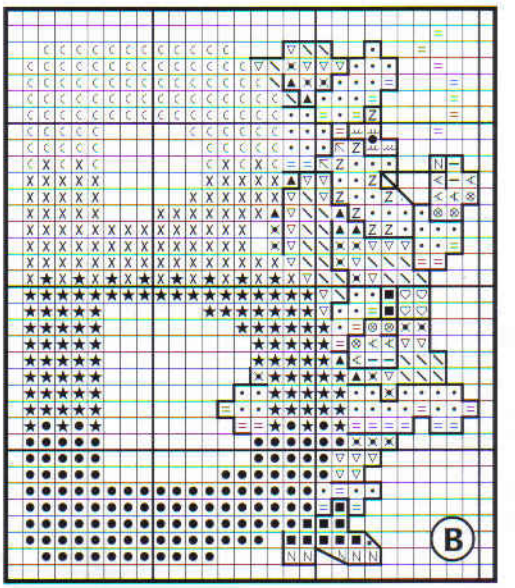
Personalize your holiday celebrations with this festive alphabet.

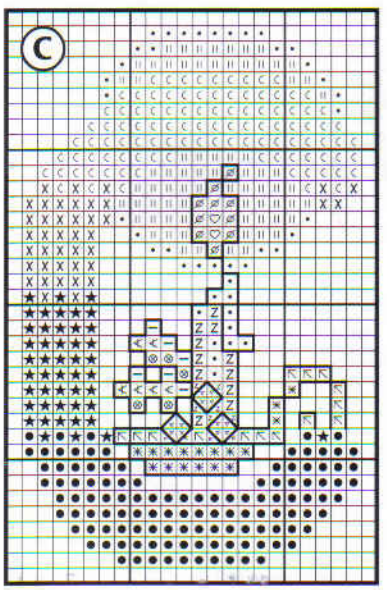
(Chart and instructions are in the center of the magazine.)

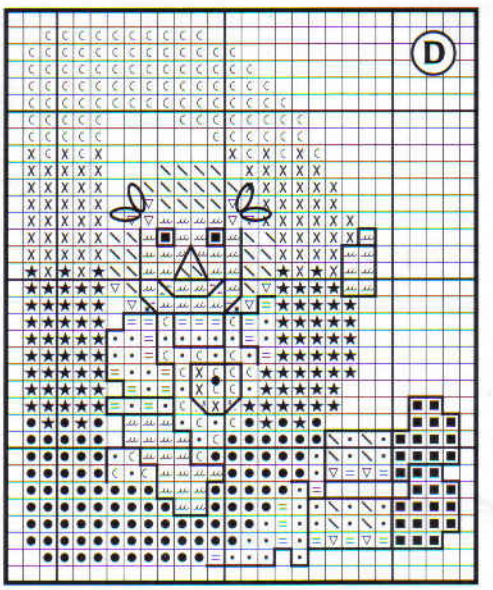


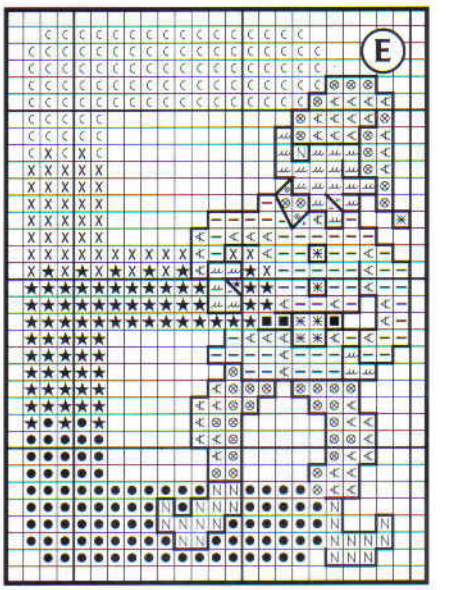
BONUS CHRISTMAS ALPHABET

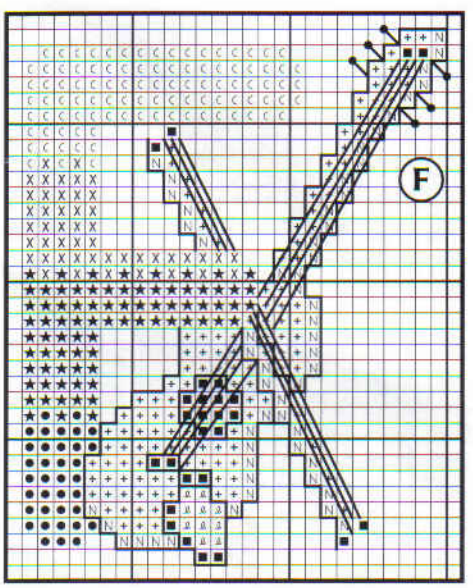


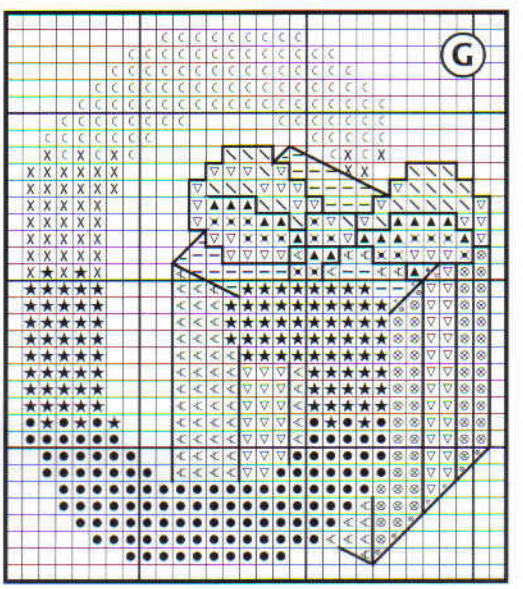


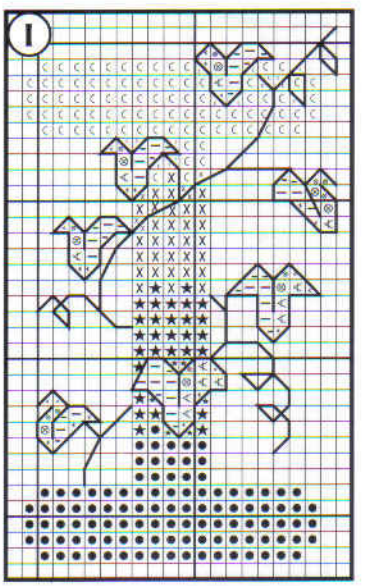


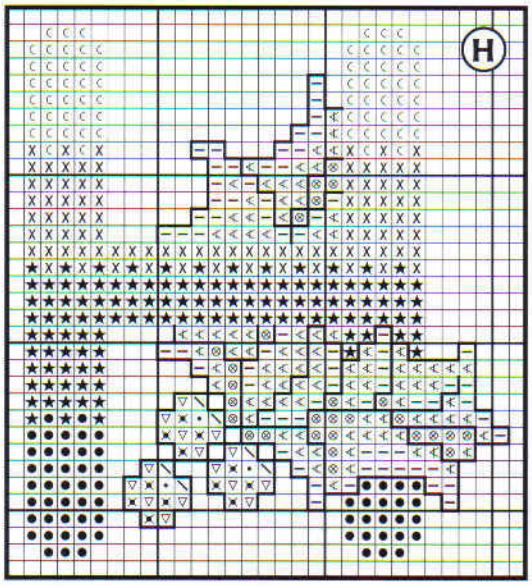


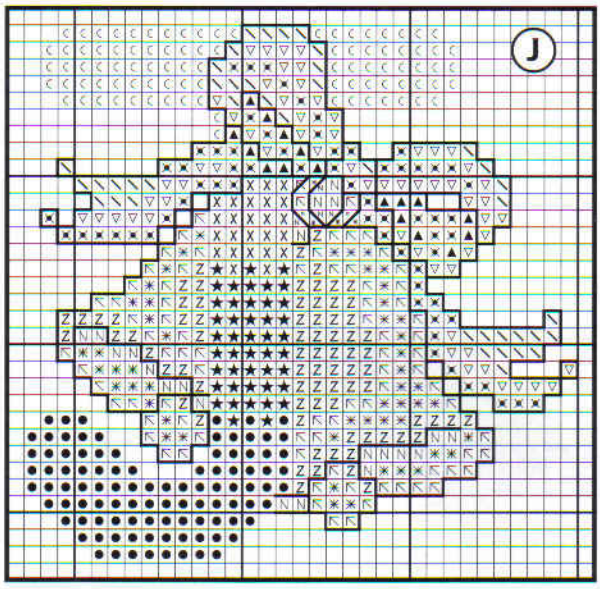


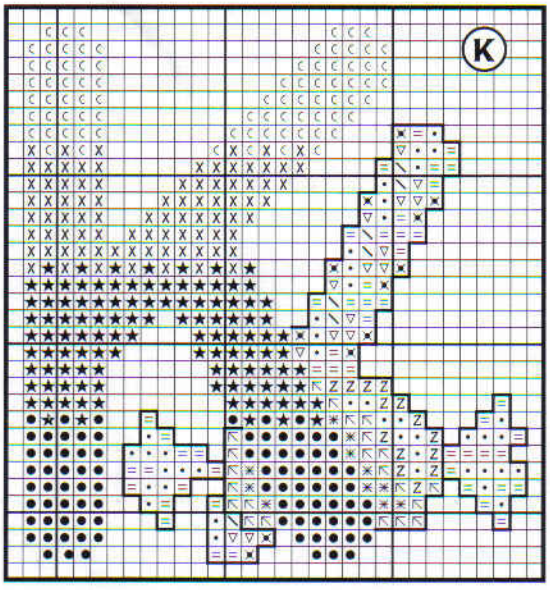


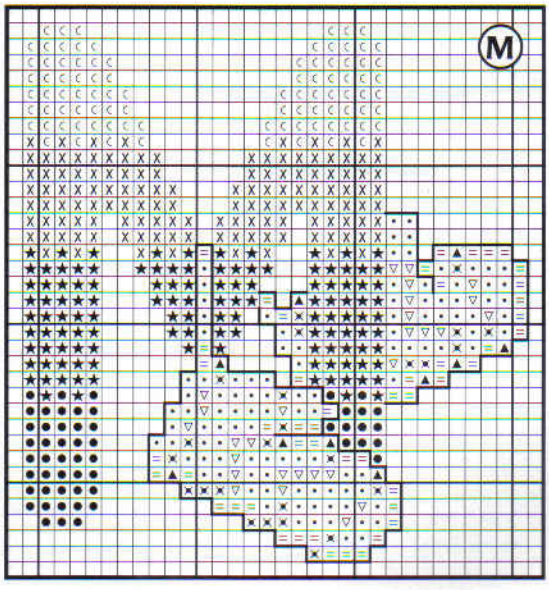


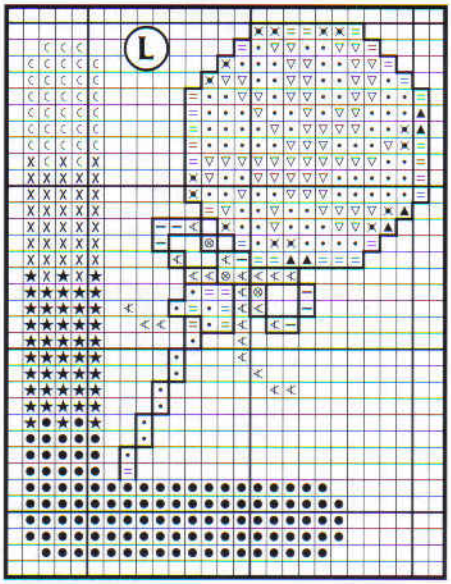


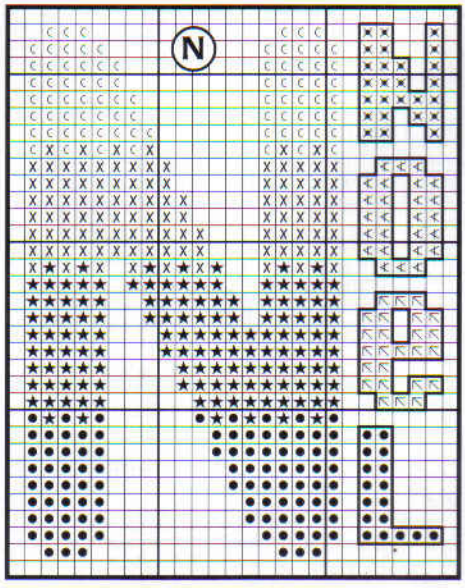


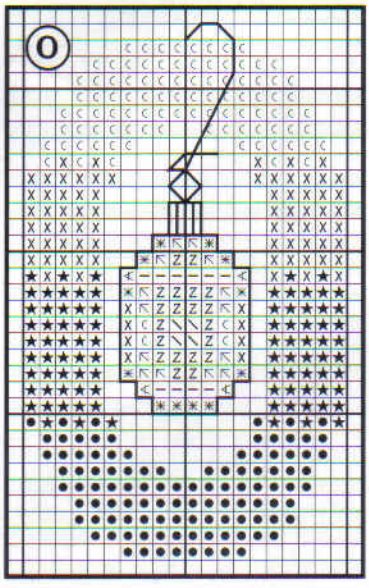




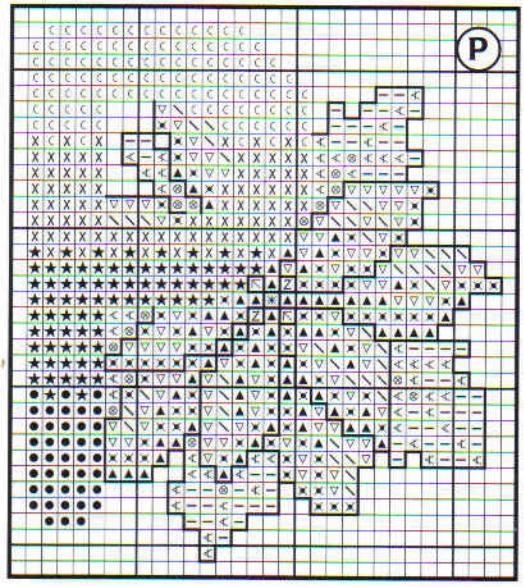


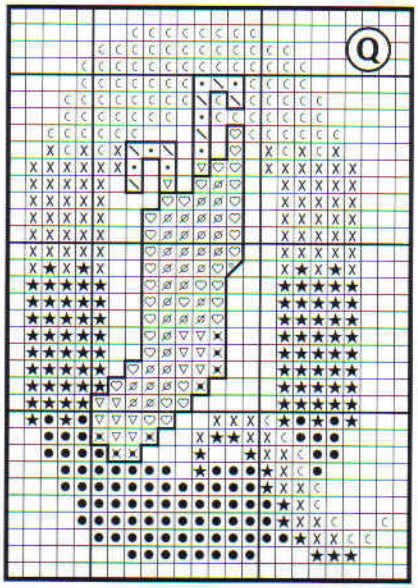


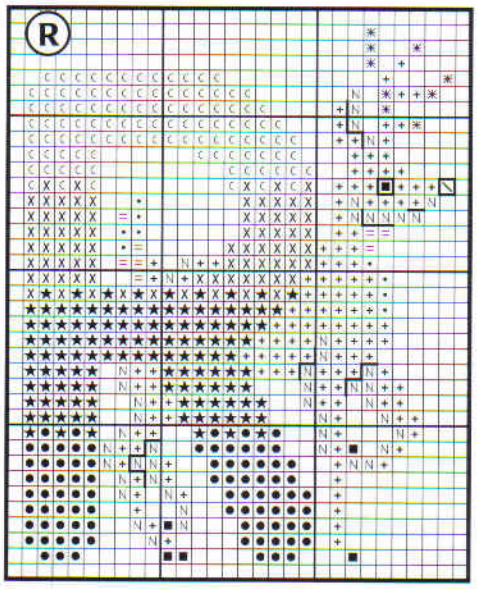


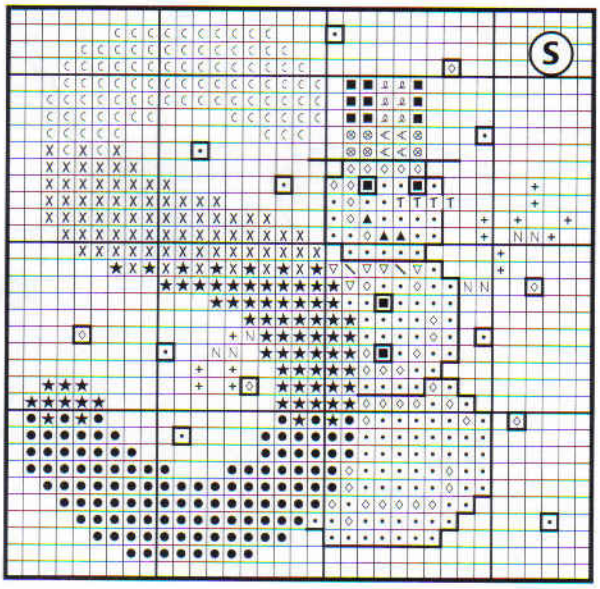


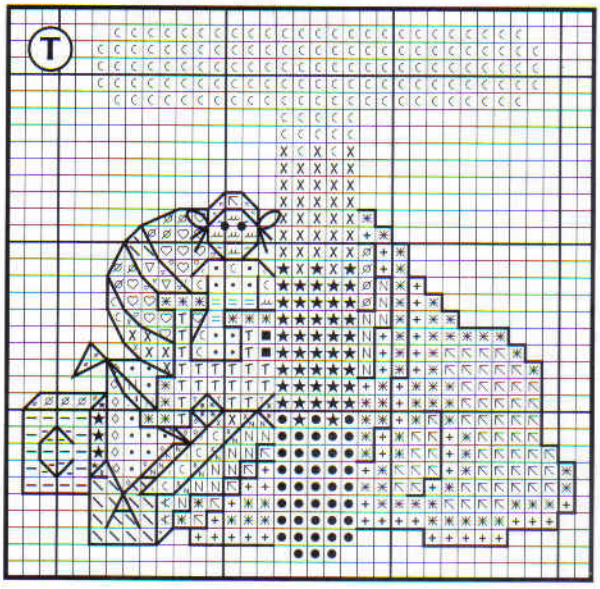
BONUS PROJECT

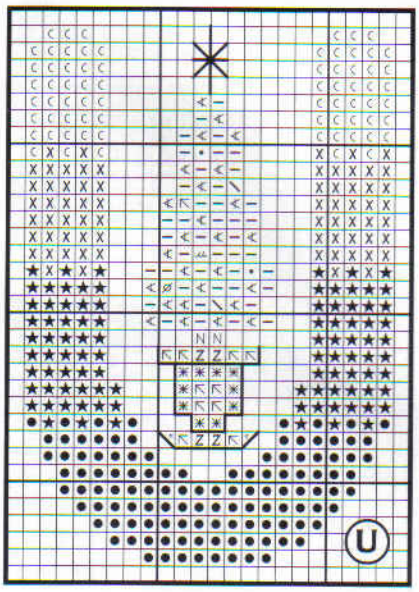


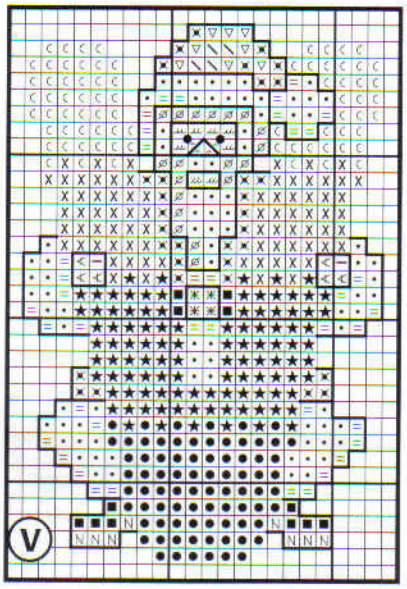


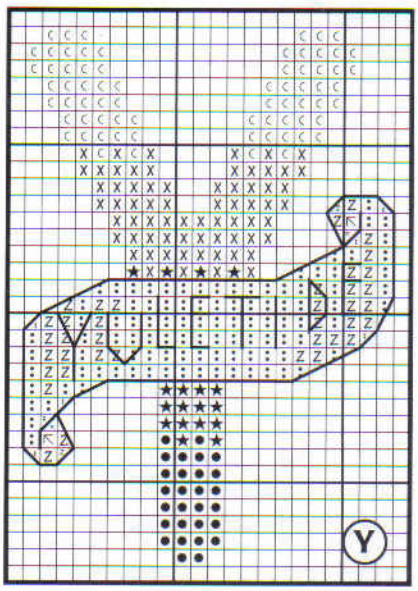












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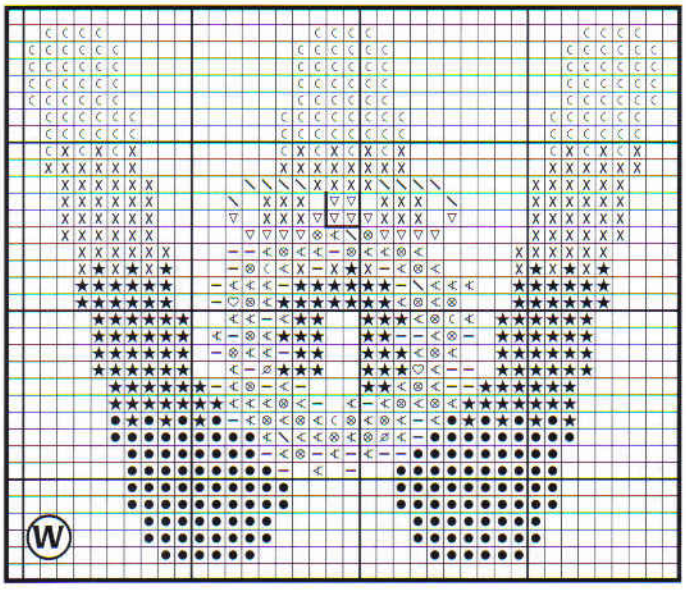
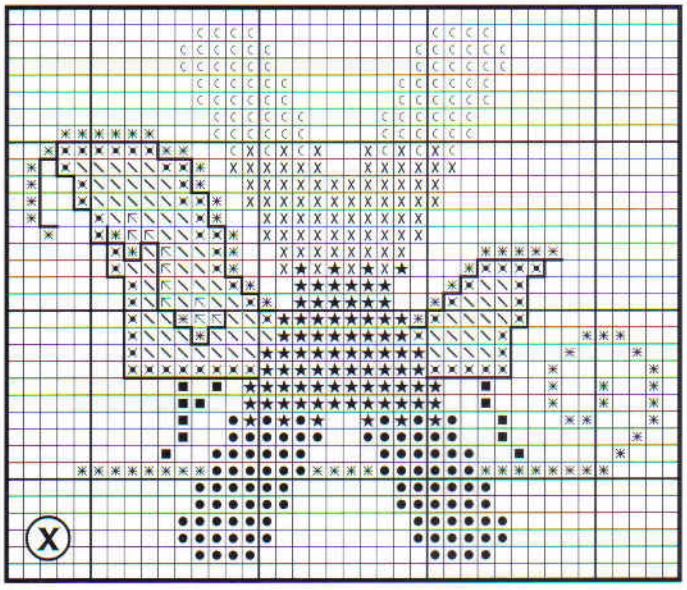




CHRISTMAS ALPHABET

Designed by Angela Pullen

Materials:

- Fabric (We used 14-count white Aida, 28-count natural linen, and large red stocking with 14-count Aida cuff from Charles Craft, Inc.)
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 24 tapestry needle

Refer to color code.

	DMC	Anchor®	
●	336	150	navy
★	311	148	navy, med.
X	312	979	navy, lt.
☾	322	978	navy, vy. lt.
⊗	890	218	pistachio, ul. dk.
∢	367	216	pistachio, dk.
–	368	214	pistachio, lt.
\	347	1025	salmon, dk.
▽[	347	1025	salmon, dk.
	815	44	garnet, med.
✶	815	44	garnet, med.
▲	814	45	garnet, dk.
♡	725	305	topaz
N	869	375	hazelnut, vy. dk.
■	3799	236	pewter gray, vy. dk.
⩍	754	1012	peach flesh, lt.
⌀	727	293	topaz, vy. lt.
•	blanc	2	white
‖	3823	386	yellow, ul. pl.
Z	677	361	old gold, vy. lt.
⩕	676	891	old gold, lt.
✳	729	890	old gold, med.
=	762	234	pearl gray, vy. lt.
+	420	374	hazelnut, dk.
ℓ	317	400	pewter gray
◊	747	158	sky blue, vy. lt.
T	3340	329	apricot, med.
:	746	275	off white
bs	838	1088	beige-brown, vy. dk.

Maximum letter stitch count:
34H x 36W

Approximate letter design size:
2½" x 2⅝" (6cm x 7cm)

Instructions: Cross stitch using two strands of floss. When two colors are bracketed together, use one strand of each. Backstitch using one strand 838/1088 unless otherwise indicated. Work French knot for eyes where • appears at intersecting grid lines, using two strands of floss and wrapping floss around needle once. Work lazy-daisy stitch for bows, using one strand 322/978.

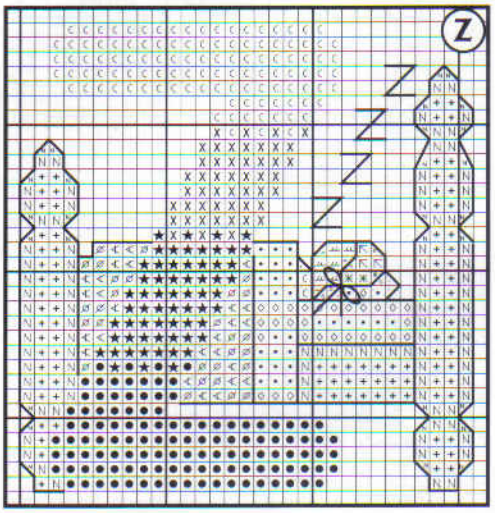
Backstitch instructions:

A	727	293	star
B	317	400	fur, beard
	890	218	mittens
C	3340	329	flame
	729	890	candle
	420	374	candlestick
	814	45	berries
	890	218	leaves
D	3799	236	eyes, shoes
F	3799	236	sound-hole, pegs, tailpiece
	blanc	2	strings and bow hair (straight stitch)
I	890	218	all backstitch
K	317	400	all backstitch
N	815	44	*N*
	367	216	*O*
	676	891	*E*
	336	150	*L*
O	317	400	loop, hook
	762	234	ornament top (straight stitch, two strands)
R	3799	236	eyes
	814	45	nose
S	322	978	snowflakes, snowman
	3799	236	eyes, buttons, hat rim
U	420	374	pot
	676	891	star (straight stitch)
W	814	45	knot of bow
Y	420	374	banner

French-knot instructions:

B	310	403	eye
D	blanc	2	pocket button
F	310	403	pegs
T	311	148	eyes
V	838	1088	eyes

Stitched by Debbie Kendrick, Sandy Hedrick, and Denise Hogan



BONUS PROJECT